

FAMOUS MONSTERS

AUGUST

A WARREN MAGAZINE

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100TH GREAT ISSUE



FAMOUS MONSTERS OF FILMLAND

35c

**The Behind-the-Scene
Story of Hollywood's
House of Horrors**

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THE 10 MOST FRIGHTENING
FACES EVER FILMED

SEE -

THE MOST FEARSOME
MONSTERS EVER CREATED

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THE SCREEN'S CLASSIC
HORROR PHOTOS

INTERVIEWS AND ARTICLES ON THE
GUYS AND GALS BEHIND THE GHOULS

TV'S MONSTER PARADE

COLLECTOR'S EDITION



"FORRY'S FOLLY"

WARREN'S UNWARRANTED RISK

NO magazine distributor but one would take a chance on putting FAMOUS MONSTERS on the newsstands in 1958. When it did appear, a science fiction fan of the time immediately branded it as "Ackerman's Folly." (Time has worked its own irony: the contemptuous critic now has a son who is an avid reader of FM.)

An ad recently appeared offering our first 89 numbers (bound) as "a steal" at \$1000. Had you purchased and kept it in mint condition the edition whose cover appears to the left, you could have—like the store reported in Palm Springs, Calif.—a collectors' item price-tagged at \$100.

About 15 competitors have come & gone in the past 15 years.

Our 100th Anniversary message is simple. Publisher's message: Only FM has the unique combination for sustained success. Editor's message: Fans, I have just begun to fright. Come, stay young with me: the beast of life is yet to be!

FORREST
ACKERMAN
Editor

James Warren
Publisher



WANTED! More Readers Like



WILLIAM RDNAYNE

Over the years I have been very fortunate to see many versions of what is perhaps the most-filmed horror story of all time: I've seen the one-reel short from Thanhouser Films of 1912 featuring James Cruze, 2 versions from 1920: one with John Barrymore, the other with Sheldon Lewis, probably the most familiar of the silent screen versions, the 1941 feature with Spencer Tracy, & Hammer's 1960 release, *THE TWO FACES OF DR JEKYLL*, and I can recall seeing a fine television version back in Jan 1968 with Jack Palance.

Each of these was intriguing in its own particular way, but none can match the flair and imagination of director Roben Mamoulian in his 1932 masterpiece *The photograph* was excellent and the performances of the supporting cast were remarkable. But the real show was the tremendous acting job turned in by Mr March. I have never seen the role of Hyde tackled in the manner that March attacked it. It was indeed a triumph of acting.

In 1932, when the balloting for Best Actor was completed, the Motion Picture Academy found Frederick March and Wallace Beery separated only by one vote, and so decided to give each of these distinguished actors the top award.

Thank you

RON GARDNER
Grafton, Ohio

WANTED! More Readers Like



BILLY YSTROM

THIS ISSUE IS DEDICATED to—Yes, to just whom do you dedicate your 100th issue. Practically anyone you pick is going to make several hundred other people anything from envious to angry. Unless—Yes! Who could quarrel with the Big 3 of Filmmaster History, the ABC anachronism of the alphabet of cinematic horror:

Alonso
Blasco
Carloff
Better known as
LON CHANEY SR.
BELA LUGOSI
BORIS KARLOFF
All honor to their memories! We couldn't have done it without them. —Forry Ackerman

WANTED! More readers like



DOUG DIXON

CONQUEST INQUEST

Congratulations on eh 100! I trust it will have articles as great as your masterpieces on CONQUEST OF THE PLANET OF THE APES—which is my favorite FM article to date.

JIM ROBERTS
Heepville, Ohio

* Thank you, incidentally Thomas Rogers wrote that piece —we accidentally omitted his name in issue #95—Ed.

NIFTY 97—E-YOW!

E-YOW! What an issue! #97 was the best issue I've seen in a long time.

ASYLUM was very interesting, and informative. Robert Bloch certainly deserves an award for all his tremendous work, and it was nice to see 2 pages of our own FJA. "WOW-WEE!" "MONSTER MOVIE MARATHON" was GREAT! And the pictures—many never seen before in FM—were fantastic. The picture of Karloff, Lorne and Price on page 35 was worth framing.

The death of James Nicholson was a tragedy. He was a fine man who worked hard, giving the world some of its finest movies ever. He will be sadly missed.

Also, we've lost J. Carroll Nash, Leo G. Carroll and a few others very recently. Let's take very good care of the ones we have left.

DRACULA AFTER DEATH was absolutely great—with exclusive pix of Dracula's death. Christopher Lee has got to be the greatest Dracula ever—and Bela Lugosi was great!

WAYNE JOHNSON
South Lyon, Mich.

WISHING ON STARS

I want to write to tell you how much I enjoyed issue #97, the one which had the "Monster Movie Marathon" story. Reading about the movies that were shown and the stars that attended, made me think "Garn, I wish I were there!" Reading this article was quite an experience.

COLLEEN HAYDEN
New York, N.Y.

PRaise UP-RAISED

This is my first letter to FM. I have been a great fan of your magazine for about 20 issues. So I finally said to myself, That

Forry Ackerman and everyone else involved with the magazine put out such a great magazine that they deserve my praise. Well, here it is: Praise! Praise!

I love your magazine!
I enjoy everything about it.
RAY THOMPSON
Tulsa, Oklahoma

TRIPLE-WOW

For Christmas I received 12 back issues, and wow! And TRIPLE WOW! When I opened the package I couldn't believe my eyes!!!

GRAIG BIELIK
Ogden, Utah

WANTED! More Readers Like



BRUCE LOGAN

MARCH TIMES ON

Last week I had the good fortune to attend a screening of three vintage horror classics: *MARK OF THE VAMPIRE* (1935), *THE MASK OF FU MANCHU* (1932) and *DOCTOR JEKYLL & MISTER HYDE* (1932). I enjoyed the entire program very much but especially the Academy Award-winning performance of Frederick March. It was my first opportunity to see the seldom shown film, and I was very much impressed. In fact, I can't wait to see it again.



COVER

Warren & Gendy never looked so good, but then they never had Paul Jones posing as a portrait of Boris Karloff's freakshow. And who better to open the cover of our 1986 issue than KING BORG himself!

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Monsters
OF FILMLAND

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PROFESSOR GRUE-BEARD Another scene with the Whispering Ghost.



The Pride of Shockland Yord! These
Furry-hided quintuplets belong to AB-
BOTT AND COSTELLO MEET DR. JEKYLL
AND MR. HYDE.

Alice IN MONSTER LAND

Karloff calls it "folklore,"
Hollywood calls it "big boxoffice"
—either way, the horror films boast
a glorious history of entertainment

STEP with us through the mirror into the waiting world of things wonderfully weird. Into the celluloid land of dark developments, where shadows like smoke-forms in a realm of dreams take on uneasy shapes.

Follow the blood-red sign that reads: **THIS WAY TO THE MONSTERS.** And if you lose your way, ask the nearest scarecrow for directions.

Your destination is Horror House, right next door to Mystery Mansion, located at the busy intersection of Scream Street and Beastman Blvd. The fiendly cop on the corner? Yes, that's Frankenstein.

Boys and girls, moms and pops, granddads and grandmas, let's face it: a little horror now and then is relished by the best of men.

Or, put another way: everybody loves a monster. Well, perhaps not everybody; maybe not the hapless heroine who's being pursued, or the hero who's liable to get hurt in a struggle, or the anonymous little man who has to clean up the mess in the laboratory or the castle or the city after the demon has done his dirty work; but nearly everybody.

Especially watchers. People (like you) not directly involved. Folks who can sit back in the safety of their wide-screen movie

house, parked car at the drive-in theater, or comfort of their own living rooms in front of TV, and watch other folks be frightened by the creatures that come from out of the past, from out of folklore, and from out of the future, from outer space.

This, then is a kind of history of horror films. So fasten your safety belts, tauten your nerves, steel yourself (like Robby the Robot) and —

Here we go into the wild grue yonder!



The immortal Lon Chaney in one of his most remarkable make-ups as MR. WU in the picture of the same name. Here he portrayed an ancient Chinese mandarin in a melodrama of the mysterious East.

Lon chaney had a million of 'em!

the man of a thousand faces

LON CHANEY, in the words of Jimmy Durante, had "a million of 'em!" Endless different characterizations. From 1913 to 1930 he appeared in the fantastic total of approximately 150 films! In these his appearance varied so widely that no one ever knew what he was going to look like next, and the popular saying of the time became, "Look out! Don't step on it — it may be Lon Chaney!"

WHILE PARIS SLEEPS presented him as a mad scientist.


LONDON AFTER MIDNIGHT cast him in the role of a human vampire with a fuzzy shock of white hair, a pair of bulging eyes, and a mouthful of razor-sharp teeth. Black cape and top hat completed the effect.

THE MIRACLE MAN made Chaney famous over night in his contorted role as Frog, the fake cripple, whose paralyzed limbs were "miraculously" cured in the climax of the picture.

THE PENALTY presented Chaney without any legs at all, this effect being painfully created by his padding his knees with leather and walking on them. For this purpose he had a harness specially constructed to constrict his legs, which were bent up behind him.

THE ROAD TO MANDALAY cast Chaney as a semi-blind man. He achieved this effect by covering one eyeball with a coating of white collodion to give the impression of a cataract.

TREASURE ISLAND saw him blind again, this time as the pirate in Robert Louis Stevenson's classic.



The photo worth 10,000 words:
**THE PHANTOM OF THE
OPERA.** Patrons screamed and
fainted when Lon Chaney ap-
peared in this guise in 1925.

Lon Chaney as the Missing Link in **THE OCTAVE OF CAUDIUS**.



A BLIND BARGAIN gave two Chaney's for the price of one: mad scientist and ape man.

THE MONSTER saw him once again cast as a mad scientist.

THE UNHOLY THREE demonstrated his versatility, for within the same picture he played the dual role of a side-show ventriloquist and an old woman.

MR. WU, OUTSIDE THE LAW and **BITS OF LIFE** were all Oriental roles.

THE HUNCHBACK OF NOTRE DAME, one of his two top characterizations, was one of the most elaborate and painful. Chaney literally threw himself into the soul of Quasi-

modo, the demented bell-ringer of the Parisian church. The rubber hump attached to his back weighed him down with 70 pounds. In front he wore a breastplate similar to the pads (including shoulder) of football players. A light leather harness joined breastplate and "backplate" in such a fashion that Chaney could not have stood erect even had he tried. Over all this he wore a rubber suit, tinted the color of human flesh and with animal hair affixed. Modeller's putty was worked onto his face, misshaping it, and a set of false teeth over his own gave him a wicked fanged appearance. A matted wig of filthy hair completed his guise, which he donned daily for the better part of 12 weeks.

chaney was champ!

THE PHANTOM OF THE OPERA was, of course, Chaney's crowning achievement. Many people walk the world today who were frightened out of a year's growth by the paralyzing sight of the Phantom's face. As the author, Gaston Leroux, described the character, the Phantom was a masterful but mad musician "whose face was so hideous that he was forced to haunt the innermost depths of the Paris Opera." To achieve this pinnacle of horror, Chaney spared himself no torture. Witches on the rack in Inquisition times may have confessed to consorting with the devil with the application of less pain than Chaney deliberately subjected himself to for his art.

As the Phantom, Chaney inserted a device into his nose that caused his nostrils to flare. By pushing up the end of his nose he created a startling effect. The corners of his mouth were drawn back by small prongs that must have hurt like fish-hooks. Celluloid discs in his mouth distorted his cheekbones. The height of his head was built up into an egg-dome topped with a scrabble of hair. Deep dark circles were blackened under his wild staring eyes. To a whole generation of horror lovers, Lon Chaney as the Phantom of the Opera was the most horrifying thing imaginable.

When talking motion pictures were born, Chaney remade his hit, THE UNHOLY THREE, this time adding vocal tricks to his impersonation of the elderly lady.

Then, in 1930, Lon Chaney, age 44, died, and an era of wonderful horror died with him. The One Man Monster Show was gone, but his memory was enshrined by his millions of fans, and lives on to this day.



Asked how he felt about his part in this picture, the victim replied "All choked up." That's Lon Chaney, Jr. demonstrating the squeeze play in THE MUMMY'S CURSE.

boris karloff- truck driver to terror king



As if a giant TARANTULA wasn't enough to contend with, this pretty boy exercises his charm to bring customers to the bugs-office.

LON CHANEY was dead — long live the King! But who could ascend to the crown? From the unknown masses came a man whose name today has become one to conjure with: Boris Karloff.

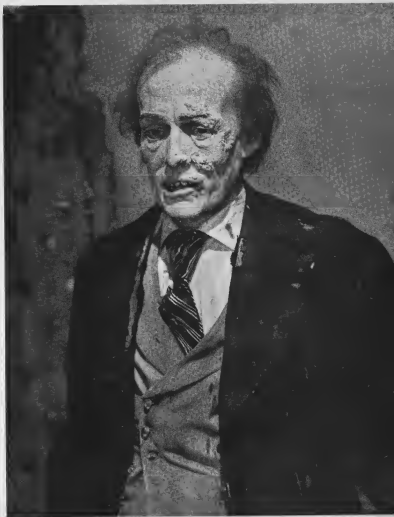
Ex-truck driver Karloff portrayed the monster made by man and betrayed by circumstance, and skyrocketed to stellar roles of the type that made Chaney famous.

In **THE OLD DARK HOUSE** Karloff played a heavily bearded brute with a broken nose, a mute monster so different from the Frankenstein monster that the picture's producers felt it expedient to preface the picture with a printed prologue assuring audiences that the Karloffs of both films were one and the same.

THE MUMMY was a Karloffian masterpiece wherein Boris the hideous portrayed im-ho-tep, an Egyptian priest mummified 3,000 years ago.



Following in the footsteps of the Mighty Lon, Anthony Quinn again creates the classic role in **THE HUNCHBACK OF NOTRE DAME**.



His hair's a disgrace and his face is half gone, this is Greville Dorian some years later on.



"I've got my eye on you," says **THE MONSTER MAKER**. Things seem to be looking up for him.

The scene in which Karloff gradually returns to life was perhaps the most chilling he ever created, it bearing the same relationship to his horror peak as the unmasking of Chaney the Phantom.

A fantastic flow of Karloff films followed. **THE BLACK CAT**, **THE RAVEN**, **THE NIGHT KEY**, **THE ISLE OF THE DEAD**, **THE BODY SNATCHERS**, **THE TOWER OF LONDON**, **THE INVISIBLE RAY**, **THE WALKING DEAD**, **THE DEVIL COMMANDS**, **THE GHOUL**, **THE MAN THEY COULD NOT HANG**, **THE MAN WHO LIVED AGAIN** and countless others.

On at least two occasions Karloff came back from the dead, once crawling out of the grave itself as a ghoul and another time revived after electrocution. As the ghoul his face was pretty far gone from disintegrating underground; as the walking dead man he had a white shock through his hair from the electrodes, and a lethal look in his eyes.

Karloff's very touch was death in **THE INVISIBLE RAY**. At the end of the film he began to smoke from internal combustion, and finally caught fire from within and was burned alive.

In **THE DEVIL COMMANDS** he sought communication with the dead, and succeeded in establishing a two-way radio beyond the veil of life.

Karloff very convincingly portrayed an insidious Oriental arch-criminal in **THE MASK OF FU MANCHU**.

Boris "did a Brynner" and butched his head down to the bone for his role as the chop-chop artist (sx-man) in **THE TOWER OF LONDON**.



ABBOTT AND COSTELLO MEET DR. JEKYLL AND MR. HYDE and it's Mr. Hyde who plays Hyde-and-go-shriek.

This boy in **BLOOD OF THE VAMPIRE** is down-
cast because somebody said the Hunchback
of Notre Dame was uglier than he.

Karloff's most recent role in a horror film
was **VOODOO ISLAND**. Production of his
STRANGLEHOLD has just been completed,
and it is expected that he will star in a series
of telefilmed adventures of Frankenstein.

Almost paralleling the career of Karloff,
until his death in 1956, was Bela Lugosi.
In fact Lugosi often co-starred with Karloff.
Lugosi was the more legitimate actor of the
two, having played in silent films, Shake-
spearean plays, and hundreds of perform-
ances on the stage of **DRACULA** before
winging to international fame like a bat out
of — well; the movie version of **DRACULA**
turned Lugosi into a much sought after hor-
ror star over night.

bela lugosi

**complete with black cape
and evil eye, lugosi
became public vampire #1**

THROUGH his long and vampiric career
Lugosi became identified in the public mind
as the man in the black cape who slept in
the earth of his native Transylvania by day
and roamed the land at night (sometimes in
the form of a bat) preying on the jugular
veins of victims.

But Lugosi created many other horror
roles during his quarter century career as a
bogeyman. He was the diabolic Dr. Mirakle
in **MURDERS IN THE RUE MORGUE**, the
wolf-man in **ISLAND OF LOST SOULS**, the
mad scientist Rexor intent on world conquest
via his death-ray machine in **CHANDU THE
MAGICIAN**.

Tooth or consequences? "I'll
bite!" says this South of the
Border vampire in the Mexi-
con production of **EL VAMPIRO**.



This usually clean-shaven American youth is suffering from 5 o'clock shadow. Also, that is not exactly the latest butch he is wearing. "So I just read a hair-raising story!" snarls the leading man of **I WAS A TEENAGE WEREWOLF.**



From **EL HOMBRE MONSTRUO** (The Man and The Beast), apparently a kind of poor man's Jekyll & Hyde.

Lugosi, the Hungarian horror-king, lives on today via tele-revivals and "Friday the 13th" theatrical showings (mostly midnight) of such lifetime work as **THE CORPSE VANISHES**, **DEVIL BAT**, **THE HUMAN MONSTER**, **NIGHT MONSTER**, **PHANTOM SHIP**, **VOODOO MAN**, **SCARED TO DEATH** and dozens of others. Second to **DRACULA** his best-remembered role was the **WHITE ZOMBIE** master.

from silence to "screamarama"

The terror tales of the 20's did not, of course, have the advantage of such sounds as thunderstorms, creaking doors, moans, groans, yowling cats, howling dogs, clumping footsteps, etc., to induce fright, but they did all right in **THE CABINET OF DR. CALIGARI** with the silent slinky comings and goings of the sleep-walker; in the creepy-hand classic, **THE CAT AND THE CANARY**; in **DANTE'S INFERNO** with its horrors of Hell, complete with brimstone and the Devil with his horns, hooves and tail; **FAUST**, with more Devilish goings-on; even **TARZAN OF THE APES** (1918), **THE ROMANCE OF TARZAN** (1918), **THE RETURN OF TARZAN** (1920), **THE SON OF TARZAN** (1922), **TARZAN AND THE GOLDEN LION** (1927), **TARZAN THE MIGHTY** (1929) and **TARZAN AND THE TIGER** (1930) had their share of terrifying happenings.

The silent **SIEGFRIED** was loaded with first-class frighteners, from the enormous fire-breathing dragon through the gnarled, knobby-kneed squat little gnome-king with his cloak of invisibility (and on him the cloak looked good).

VAMPIR and **NOSFERATU**, two European horror films, were considered two of the eeriest ever made.

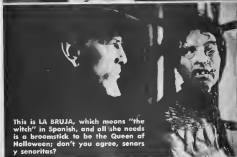
SEVEN FOOTPRINTS TO SATAN, a mystery, had its share of sliding panels, shambling ape, Oriental menace, etc.

Then the movies found their voices.

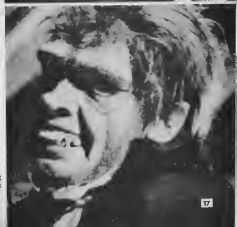
from "mammy" to "mummy"

Jolson sang, and soon **THE BAT WHISPERS**, **THE CAT CREEPS**, **THE GHOST GOES WEST** and **THE MUMMY** matters.

The way **DR. JEKYLL AND MR. HYDE** look at it, apparently, is that a 25¢ haircut nowadays is hard to find.



This is **LA BRUJA**, which means "the witch" in Spanish, and all she needs is a broomstick to be the Queen of Halloween; don't you agree, seniors y senioritas?





The original egg-head? Pap-eye the slayer man? Candidate for a taupee ad? It's Peter Lorre in his first American role as the mad doctor in **MAD LOVE**.

"we monsters have just begun to fright!"

IN addition to Karloff and Lugosi, in the era of sound the names of Peter Lorre (**MAD LOVE**), Claude Rains (**THE INVISIBLE MAN**), John Carradine (**THE UNEARTHLY**), Tor Johnson (**BRIDE OF THE MONSTER**), Basil Rathbone (**THE BLACK SLEEP**), Lon Chaney, Jr. (**MAN-MADE MONSTER**) and Richard Carlson (**THE MAZE**) take on meaning and importance in the arena of the unusual.

Sound enhances the scariness, and we get humdingers like: **I WALKED WITH A ZOMBIE**.

THE MYSTERY OF THE WAX MUSEUM with champion screamer Fay Wray, later re-made in 3-D as **HOUSE OF WAX**.

Dr. X, about an "impossible" killer. He strangled people with only one hand—by dipping the stump of his arm into a vat of synthetic flesh and fashioning a functioning hand nightly with which to do in his victims!

THE CAT PEOPLE, with the best use of sound ever for frightening effects.

The breath-taking chase classic of the hounds of Zoroff and the mad hunter of human beings: **THE MOST DANGEROUS GAME**.

The uniquely weird **DEAD OF NIGHT**.

The horrifying **PORTRAIT OF DORIAN GRAY** with its inspired musical score.

THE GOLEM, Kong-like creature of living clay.

MARK OF THE VAMPIRE, the talking version of **LONDON AFTER MIDNIGHT**.

THE UNINVITED with its malignant ghost.

I ACCUSE! with the Men with the Broken Faces rising from the graveyards of World War I to march on the aghast world in a sequence which writer Ray Bradbury called "one of the screen's supreme achievements of sustained terror, ten of the most frightening minutes I ever spent in a movie theater."

And the end is not yet, not even in sight. Interviewed for **FAMOUS MONSTERS OF FILMLAND**, a Famous Monster declared: "We monsters have just begun to fright!"

END



A friend of **DRACULA** as portrayed by Actor Dwight Frye. The laugh's on him because his Master isn't going to bat for him.



Meet Harry. Occupation: grave robber. He digs people the most. From the Mexican melodrama **THE BODY SNATCHERS**.

FAREWELL TO EDWARD G. ROBINSON

death of the little giant

It was from Fritz Lang, who directed him in **THE WOMAN IN THE WINDOW**, that I first heard the sad news, not yet public at the time, that **EDWARD G. ROBINSON** was in the hospital dying of cancer.

The dynamic actor in 1934 played a kind of Svengali in the cinemadaptation of the play **Dark Tower**, known on the screen as **THE MAN WITH TWO FACES**, in which, as "the mysterious Mr. Chautard" (according to Donald Willis'

indispensible reference book, "Horror & Science Fiction Films") he menaced none other than this issue's interviewed heroine, Mae Clarke.

FLESH & FANTASY (Universal 1943) was a superb fantasy film. Very atmospheric, a kind of rich man's **Twilight Zone**. I saw it more than once at the time. And Edward G. Robinson was especially effective as the victim of a mentalist's predictions who made the macabre prophecy come true by murdering the mentalist!



At first glance there would seem to be no connection between the demons of **FLESH & FANTASY**, left, and the bewhiskered elderly petriorch (Edw. G. Robinson), right, but after you've seen **SOYLENT GREEN** you'll understand the relationship between **FLESH & FANTASY** and... flesh.

from LITTLE CAESAR to SOYLENT GREEN



10 commandments, 1000 eyes

In Cecil B. DeMille's remake of **THE 10 COMMANDMENTS** (1956) Robinson, in color, was the leader of the cult of the Golden Calf. Eight years earlier he made memorable a role similar to Claude Rains' **THE CLAIRVOYANT** (with Fay Wray in 1935) when, in **NIGHT HAS A THOUSAND EYES**, he died an "impossible" death at the claws of a lion in midtown New York! Mistakenly recorded as a remake of **THE CLAIRVOYANT**, this was rather a screenplay adapted from, if I recall the title correctly, a story by the late Cornell Woolrich which originally appeared in *Argo* magazine and was called "The Stars Spell Death." Anyway, needless to say, Robinson was excellent.

death came a little too soon

Did Prince Sirki really have to be in such a hurry?

Sad that Mr. Robinson never lived to get his Oscar.

Too bad that he never lived to see his last film, which was his first science fiction picture.

He gives a powerful performance in the new **SOYLENT GREEN**, a horror story of the overpopulated world of 2022 with Charlton Heston & Celia Lovsky. But, then, when didn't he give a powerful performance? Especially remember **DR. EHRLICH'S MAGIC BULLET**.

His mannerisms were individual, his facial expressions unforgettable and his voice one of those uniquely magnetic timbres like Karloff, Rains, Veidt, Lugosi, Lorre, Bogart, that will live on & on and be welcomed by the ear just as the sight of him will be welcomed whenever he'll re-appear on TV. No year will go by for the next century, I'm sure, but what **EDWARD G. ROBINSON** will be back for one more immensely deserved bow.

Au revoir but not goodbye.



You don't clown around at the VAMPIRE CIRCUS.

FUTURE FILM FEAR

here today, gaunt tomorrow

have you nerves of steel?

Because with the filmfare that Horrorwood has up its sleeve, you'll have nerves of squeal! Consider what's coming in the dark days of dread ahead: DR. DEATH (John Considine & Florence Marly)...REVENGE OF DR. DEATH (not a sequel; Amicus)...COUNT DOWNE...TALES THAT WITNESS MADNESS...THE EXORCIST...BLOOD CULT OF SHANGRI-LA (again John Considine).

THE BEAST MUST DIE is an updating of the classic, oft-filmed MOST DANGEROUS GAME with a bit of AND THEN THERE WERE NONE thrown in for good pleasure: a big game hunter attempts to pit himself against the most dangerous creature he can imagine: a werewolf!

DRACULA IS DEAD & WELL & LIVING IN LONDON pits Peter Cushing (as Lorrimer Van Helsing) for the 4th time against his formidable adversary, the Undead Count, portrayed by Christopher Lee for the 7th time. The new film includes a retinue of vampirinaas, Black Death bacteria, a Sabbat of the Undead...and Dracula's savage fury.



IF THE CREEPING FLESH doesn't make your flesh creep, we don't know what will! (Peter Cushing, of course.)

death takes a horrorday

Mario Bava is back with **CURSE OF THE LIVING DEAD**, about a malevolent spirit inhabiting the body of a village witch, the fulfillment of a curse & a haunted castle.

DEATHDAY...an AIP project combining the terror talents of Vincent Price, Robert Quarry & Peter Cushing.

THE DEVIL & THE DEAD...again Bava! **FANGS OF THE LIVING DEAD**—this is the one I learned of during my last trip to Europe and reported as **MALENKA (NIECE OF THE VAMPIRE)**. The living dead rise from their graves and invade Waldrick Castle, haunt of vampires, to claim the life of a woman whose grandmother was a sorceress with the power of granting immortality.

DEATH LINE—underground survivors of a subway tragedy in London toward the end of the 19th century now emerge to menace 20th century victims. With Christopher Lee!

REVENGE OF THE LIVING DEAD. A mental institution & a grotesque monster in the

attic—who doesn't stay in the attic all the time.

moving fright along

There are so many titles to list that we have to resist commenting on most or we'd run out of room.

Something for every taste should be found among the following:

NOTHING BUT THE NIGHT (Christopher Lee).

FRANKENSTEIN '80.

FRANKENSTEIN & THE MONSTER FROM HELL. Not unsurprisingly, Dr. Victor turns out to be Baron Frankenstein in disguise (Peter Cushing) and David Prowse is reprised as the Monster.

The 4-Hour **FRANKENSTEIN** for TV with James Mason, monster played by Michael Sarrazin.

THE BRIDES OF PHIBES.

BLACULA II or **BLACULA LIVES AGAIN**.
THE FALL OF THE HOUSE OF BLACKENSTEIN.



A new switch in blades: Anne Massey turns up at the local vampires' smorgasbleed to have a drink of her brother. (VAULT OF HORROR)

VEIL OF BLOOD (witches & voodoo).

VLAD THE IMPALER.

HOUSE OF THE 7 CORPSES (John Carradine).

THE INVADERS (Fellini).

HANNAH—QUEEN OF THE VAMPIRES (made in Turkey).

NIGHT OF THE DEVILS, based on the "Wurdalek" tale which starred Boris Karloff in that segment of BLACK SABBATH.

WHAT (Roman Polanski, not the Chris Lee film shown on TV as "WHAT!").

HOW THEY BECAME VAMPIRES.

AN OPEN COFFIN, AN EMPTY TOMB.

BEFRIEND THE DEVIL.

MANSIONS OF EVIL.

THE NIECE OF DR. JEKYLL... THEATER OF BLOOD with Vincent Price... WITCHES: HUNTED, LOVED & TORTURED, with Anton Diffring.

Meximovies: MUMMIES OF GUANAJUATO, THEFT OF THE MUMMIES OF GUANAJUATO, TERROR BEAST and NIGHT OF THE THOUSAND CATS.

THE BLIND PLANET... DOOMSDAY... GRAVE OF THE VAMPIRE.

Sci-fville: DUNE (8000 years hence)... SOYLENT GREEN (year 2022)... WESTWORLD (a real futuristic "sleeper" with Yul Brynner)...

THE GLASS INFERNO (Irwin Allen). THE MONSTER OF BLACKWOOD CASTLE... THE BLACK VAMPIRE... A VEIL



A face that only a fellow mutant could love: **THE MUTATION!**



"I'm just crazy about the **ASYLUM OF SATAN**"—signed with brimstone, The Devil.

FOR THE DEVIL... HELL'S BELLS.

James Nicholson's last production, **THE LEG-
END OF HELL HOUSE**, scripted by Richard
Matheson from his own novel. A violent polter-
geist rocks the world's number one house of
psychic vibrations. Should be a winner.

SINBAD'S GOLDEN VOYAGE—the long
awaited Harryhausen animation treat.

SSSSSSSS!

STONES OF EVIL (Stonehenge).

**KRONOS... THE ASPHYX... MALATES-
TA'S CARNIVAL.**

More sci-fi: **THE DAY THE EARTH CRACK-
ED OPEN... STARCHILD... THE THOU-
SAND YEAR MAN... PYRAMID** (special fx
ace Doug Trumbull).

John Carradine & Victor Buno in **MOON
CHILD.**

**BLOOD MONSTER... NIGHT OF THE
BLOODY APES... THE SILENT SHRIEK.**

PHASE FOUR (sci-ants fiction!)

THE WEAPON MAKERS (A.E. van Vogt).

THE MUTATION.

Chris Lee & Herbert Lom in **DARK PLACES.**

THE SPECTRE OF EDGAR ALLAN POE.

**ASYLUM OF SATAN... DISCIPLES OF
DEATH... HOUSE OF TERROR.**

**KISS ME, MONSTER... THE FOLKS AT
RED INN... THE DEVIL'S WEDDING
NIGHT... THE BOY WHO CRIED WERE-
WOLF.**

JOURNEY OF THE OCEANAUTS.

ZARDIZ—adventure on the planet Vortex.

A sequel to **ROSEMARY'S BABY.**

NIGHT OF THE WARLOCK.

Richard Matheson's **DRACULA.**

THE GHOST SHIP (werewolf film).

THE HUNCHBACK OF THE MORGUE.

DRACULA'S GREAT LOVE.

BLOOD CIRCUIT (current time with vam-
piric happenings in Dracula's castle).

GOOD MORNING, MR. FRANKENSTEIN.

FRANKENSTEIN'S DRACULA.

THE BIRD OF BLOOD.

INSECT WOMAN.

THE RED, THE RED & THE RED.

GU.

ZAAT.

REVOLT OF THE DEAD.

HORROR FROM THE TOMB.

European scientific films: **THE BOMBERS** (re-
volt in the Milky Way)... **THE BIG MESS**
(war in 2034)... **WILLI TOBLER & THE DE-
STRUCTION OF THE 8th FLEET** (sequel to
the latter in 2040)... **THE MAN WITH THE
GADGET** (time-traveler from the 23rd Century)
... **SOLARIS** ... **SIGNALS** ... **EOLOMEA.**

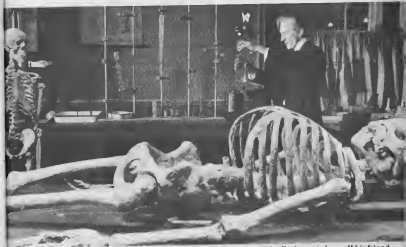
THE VENGEANCE OF THE WURDALAK
... **THE WOLF WOMAN** ... **VAMPIRE 2000.**

Geo. Pal's pilot for the telefilm series that
is a sequel to his **WAR OF THE WORLDS.**

THE END
(not really)



The 2-port FRANKENSTEIN on TV. ("That's odd," remarked Mary Shelley: "I thought I created him in much more than two ports!")



Peter Cushing says he's heard of CREEPING FLESH but this is ridiculous: the flesh crept clean off his friend in the foreground!

WE LAUGHED ALL THE WAY TO THE MORGUE

the Hysterical History of FAMOUS MONSTERS' first 15 years
by the Ackermaniac known as Another Part of the Forrest

I am eleven and a half years old and I am your reader—Forrest Ackerman, make me left! That was the imaginary sign that JAMES WARREN held in front of your Editor 20 hours a day (and night) during the feverish week late in '57 when the first issue of FM was conceived in the livingroom of the Ackermanian in Hollywood, Karloffifornia. On the eve of the Anniversary of our 100th issue, Mr. Warren has revised that sign in two important respects: it is no longer imaginary and the age level has been raised to 12. (Of course the 12-year-old of 1973 knows far more about the world, real & reel, than the same youngster did 15 years ago.)

Early on in the history of FM it was reported that the first issue "was inspired by PHYLLIS FARKAS' hairdo." This brainstorm was taken as reality by many readers of FM and for years the legend was repeated. Who was PHYLLIS FARKAS? She was FM's first man-aging editor, rumor has it that she gave the publisher his first gray hair (he promptly gave it back to her.) Today she has a 14-year-old son whose favorite magazine is one whose editorial policy is designed to make 12-year-old readers laugh.

The fact is, as has often been repeated in private & print and never denied, that FM was inspired by a French magazine called CINEMA whose 1957 issue happened to be entirely dedicated to fantasy films. Over blueberry muffins in a restaurant in the heart of old-Broadway New York, right under the unsuspecting eyes of a waitress who didn't know that history was in the making, FAMOUS MONSTERS was born.

It wasn't called FM at that



Publisher (left) breaks bad news to Editor (right) that he can't write any more puns for FM.

time the brainchild was to be named WONDERAMA. But it's a long story and, unfortunately, an unfunny one. Now the name came to be changed, suffice it to say, about a month later JAMES WARREN phoned FJA in Los Angeles and said, "I am going to make a statement and then I am going to hold the phone a yard away from my ear because I am sure I am going to be able to hear you all the way back here in New York without the phone—Are you ready for this? YOU, Mr. Science Fiction, are going to be the editor of a magazine called—can you believe it? (tum-ta-dum-dum) FAYYYYYYMOUS MONSTERS OF FILMLAND!"

Warren was right (for the only time in his life) (Of he left that line in, it proves he didn't read the copy, else he'd have censored it.) (No, it merely demonstrates that I am too big a man to be affected by such petty criticism. PS: After you finish this issue, you're fired.—JW)

When I heard I was to be editor of something called

FAYYYYYYMOUS MONSTERS OF FILMLAND, I started screaming maniacally like Bramwell Fletcher when he hotep the Living Mummy made his first move.

I have never stopped screaming (and the truth is, the neighbors are getting pretty tired of it.)

Mr. Warren flew out to California in a biplane left over from the climax of KING KONG and personally picked by one of the Wright Bros. (the youngest one) to supervise the creation of the first issue and make sure I didn't use any words longer than three letters, any concepts over the heads of eleven and a half year old children, didn't mention the names of ROBERT BLOCH, RAY BRADBURY or FRITZ LANG—and in particular didn't write a feature about METROPOLIS. He succeeded admirably on all counts.

First copies of FM went on sale not rationally but in New York only. In the midst of a blizzard. Poor publisher Warren he felt ideas in his gizzard. Who, he feared, was go-

ing to venture out in such a snowstorm to buy LIFE, TIME or PLAYBOY, let alone SLAYBOY?—er, FAMOUS MONSTERS.

But 96 hours after the introductory issue went on sale in NYC, JW was back to me on the horn, so excited that I could hardly understand him. "Do you know how many fan letters we've been getting?" he shouted, and this time I heard him without the phone. "Fifty a day! We've got 200 letters already, all wildly enthusiastic... and they all want to know when the second issue is going to be out."

We hadn't thought that far ahead. A second issue? We'd regarded FM only as a one-shot, a curiosity for posterity, over & done with in a single issue. But Warren was raving: "If sales continue anything like this in Chicago, Miami, LA, we really ought to try to put out a second issue. Ehay, have you got enough material?"

Now I have heard many ridiculous statements in my time—and my time extends back over 47 years to 1926 when I was 9 and discovered science fiction—but that joke by JIM WARREN certainly took the stake (as DRACULA once said to me while I was pounding home a point). (Are you 12 years old? Or do you expect to be 12 years old? Or have you ever been 12 years old? THEN WHY ARE YOU GROANING? Don't you know Jim Warren is listening and my job depends on making you laugh.)

Enough material for a second issue? Good grief, I must have had 10,000 letters or more in my files at the time (now probably around 35,000 and enough memories to put out a filmmaker magazine till 2001. Even 2002. In fact, a



I should make a cryogenic comeback after my demise, from here to Eternity.

Right off the bat we began to get funny letters. Wrote **THAD SWIFT**: "I came home one night after a hard day's work at Gnslyland (I operate the strawberry milkshock stand) and, after reading your magazine, could do nothing else but drown my sorrow in a liter of blooder-milk." (We later learned that two pints made one quart.)

"Would it be possible to publish a night time edition with phosphorescent ink? I had it difficult to get to the newspaperstand by day." **BJO CARINILLA**, Farwest Lawn Cemetery, Calif.

"What I don't like about the second FM: NOTHING—**FRANK HAROLD** (to which we replied: As the creek said to the judge when expecting 99 years in jail and getting only one: "Thanks for the short sentence.")

BARNEY BERNARD advised: "Always practice the Ghoulden Rule."

JOHN SARNO said: "FM is the greatest thing that happened in Transylvania since 500 years ago when Count Dracula invented the flip-top coffin."

BOBBY CALLAGY informed us: "Melvin, my monster, is eating some of my neighbor's property, his arm."

JACIE ASTRACHAN complained: "I had a hunch the editor was tall, dark, handsome, intelligent & rich but after meeting him I want my hunch back."

DAVID STENITT asked: "How can I get one of those frightful FJA masks?" (To which the editor replied: If I knew how to get rid of mine without losing face, I'd sure give it to you!)

Now that we have you in (hopefully) a good humor, we'd like to reprint one of our very early, very serious Publisher's Statements. From issue #4, August 1969:

"Kids, this is the only small portion of the whole issue that probably won't interest you. It's addressed to parents and educators. Statement from Publisher: Mr. William Hotin, a high school teacher of Jaffrey, New Hamp., takes my Edi-

tor to task for producing invidious trash, recommends his search his conscience instead of his pocketbook before continuing to contribute to the moral degradation of our culture. While appreciating Mr. Hotin's sincere concern with molding the minds and nates of modern youth, I feel he is misguided regarding **FAMOUS MONSTERS** as a menacing factor in the mental health of present and future America. The salary I pay my altruistic editor is scarcely enough to influence him to abandon the principles of a lifetime, and Forrest Ackerman replies:

"If **FAMOUS MONSTERS** had existed when I was 8 years old, I'm sure my dearly beloved Grandmother—and she was the last of the angels—would have bought it for me regularly. Among my fondest memories of her are those of her reading *Ghost Stories* magazine to me and taking me (my Grandfather holding my other hand to the **PHANTOM**

OF THE OPERA, THE CAT AND THE CANARY, etc. Before condemning this magazine, Mr. Hotin, I feel you must prove that **Loa Chensy Sr.** perverted his life portraying monsters; that **Edgar Allen Poe** should never have picked up a pen; that **Mary Shelley** loosed a greater evil on the world than a fictional Frankenstein; that **Universal Studios** should be ashamed of itself for having built a reputation with **DRACULA, THE MUMMY**, etc.; and that **Good News Productions**, principal producers of religious movies in the USA, had no business forming a subing organization to produce **THE BLOB**, nor a local (Hollywood) branch of the Lutheran Church to sponsor the filming of **GRAVE-ROBBERS** (now **PLAN 9**) **FROM OUTER SPACE**. Quantitatively, a single monster movie must surely influence many times over the number of high school students our magazine does. We but humorously reflect on what al-

ready exists in movie monsterdom."

Mr. Hotin, my Editor (at 42) has never smoked or drunk in his life, has no police record, is a peace-promoting Esperantist, has received a "Hugo" (the science fiction field's highest award), is regarded as a hero in the home of Ray "Fahrenheit 451" Bradbury (who did the screenplay of **MOBY DICK** and **IT CAME FROM OUTER SPACE**) by Mr. Bradbury's monster-loving daughters, and, to cap the climax, was recently invited to lecture on sci-fi and monster movies to the student body of a Los Angeles Jr. High! The Defense rests.

—James Warren

Now it can be told: 3 of the foregoing statements were not strictly true.

1. I did smoke once—exactly one cigarette in my whole life, when I was about 13, just to see what it was like. I've been glad ever since that I never got hooked on tobacco.

2. I did drink once—exactly one glass of alcohol in my whole life, when I was around 30 years old. I have never regretted not taking a second!

3. I do have a police record. It's called "Jail House Blues," performed by Ma Baker & Her 4 Little Muffins, on the reverse side, Dillinger with "That Did Gang of Mine."

Incidentally, tho I never expected it would have any effect on him, the message addressed to **WILLIAM HOTIN** drew a complete & generous apology!

I personally got a really big lift out of a magazine excerpt some friendly fan sent me a good number of years ago from a publication in English emanating from, as I recall, Hong Kong. It was raving on about how a certain scurrilous publication had been created in the USA by lackeys of Wall Street for the express purpose of rotting the minds of young Americans with its insidious and, you should pardon the expression, "monstrous" propaganda, and how the cruel heartless perpetrators of this crime against the youth of America were becoming independently wealthy from the hard-earned quar-



CORTLANDT HULL & Friend, typical of hundreds of FM fans met during 8700-mile editor's trip.



#7



#8



#9



#10



#11



#12

ters of these poor helpless kids who were being led astray, down the primrose path to all sorts of unnameable neuroses. "Jumping Jehosephat!" I exclaimed aloud when it suddenly dawned on me that all of me was the corps of capitalistic corrupters busy night & day spinning a spider web for the unwary children of America, the pied piper of Gremm who was leading a whole new generation of the USA astray in order to become filthy rich! I immediately put in for a raise. It came by Pony Express, 500 draculans & 90 weetongs per issue. In those days it would buy you the penny postcard it now costs you 6¢ as order to put in your 2¢ worth.

Then "THE SHE MONSTERS OF LOS ANGELES" wrote us. "My girlfriends & I are so horror fans and we saw 'Night of the Blood Bees'

and thought it was a honey of a picture (Stung again—there was no such picture!).

CHRISTINA R.D. VANCHERI confessed "This is the first time I have ever written to a monster on a scroll and this stylus was given to me personally by Pharaoh. I am not as old as you think! the pterodactyl dropped me in 1947." (Stork staining mad!) T. CRACULA GRANTON expressed a wish which, unfortunately, never came true: "I hope editor, Ackerman makes as much money from Monsters as Disney did from Mickey Mouse." (I tried, but who today remembers my great Disneyesque horror epics, PETER & THE WEREWOLF, CREEPING BEAUTY, ZOMBIE-SON OF BAMBI, THE ABOMINABLE SNOW WHITE, and in a scary scream-ophonic sound, OLD YELLER?)

EDYTHIE EYDE was beside herself when she wrote: "Every time I turn on my TV set I get a revival of a great Lugosi film. I'm so happy with my Belavision!"

"A thing in my cellar is dripping green on me," complained RICHARD MATHESON. "How do I remove a Frankenstein?"

"My son Tom is crazy about opera," a housewife MRS. RDBERTA MAEDALL told us. "Not monster movies like a normal boy but all the time opera. In fact all his schoolmates tease Tom about his taste; they call him the Fan, Tom, of the Opera." (Strictly for grown-ups.)

SYLVIA HIRAHARA confessed: "I had a dream that was the greatest thrill of my life. I dreamt I met the PUBLISHER of FM and he let me sit on his lap! I got the greatest charge out of it: bolts &

volts literally flew thru me. Of course, at the time he was sitting in his favorite electric chair." (In those days jokes like those could jolt a person into the penitentiary!)

JOMMY KIROSC asked, "Why is a rocket launching like Dracula in a coffin?" And answered his own question with: "Both require a Count down!"

NATALJD GEBARSKI reported, "I just heard a shaggy werewolf story and to my mind that's going too darn fur!"

SYLVIA TRANSVANIA submitted this immortal poem entitled WARNING TO DRACULA.

Drac be nimble,
Drac don't quake,
Drac jump over
This candle-stake!

"I saw a doggone good movie the other night," RAT HIND told us. "It was the super-



James Warren meets ardent fan HEIDI SAHA as proud papa Arthur looks on.

(Photo by Jay S. Moss)



#13



#14



#15



#16



#17



#18

(Photo by Ackerson)

great grandson of Ren-Tin-Tin in THE CURS OF FRANKENSTEIN. By Collie, I was terrified, and that's no bull, dad!

SABRA YOLA JARDINE stumped us with, "You know who should have been in BLOOD OF THE VAMPIRE? Judy Goreland!"

OR SOMERSET CREST said, "I think you have the greatest magazine in the country and that's where it ought to stay—in the country. Things are already monstrous enough in the big cities!"

INTERRUPTION FOR COMMERCIAL. We would like to acknowledge, at this time, a number of individuals who through the years have extended services to FM above & beyond the Call of Duty. We are truly grateful to:

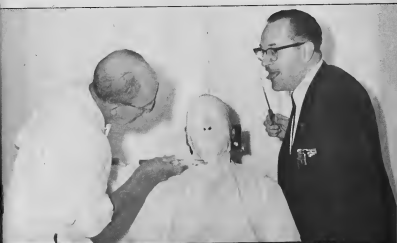
THE BRUNAS BROS., THE VENTLIEB BROS., THE BROOKS BROS., GRAY CAN-

IELLS, THE BYHOWER BROS., CHRIS COLLIER, JEAN-CLAUDE ROMER, JEAN-CLAUDE MICHEL, GEO STOVER, RON BORST, GARY COORST, HAROLO SOMERFELDT, STEPHEN WATHAN, GEO & BELLE WYMAN, PHIL RILEY, NORBERT NOVOTNY, BOB SCHERL, BRUCE HENSTELL, STEVIE MAZIN, ALAN DODD, GIOVANNI SCOGNAMILLO, LUIGI COZZI, IRVING GLASSMAN (deceased), BILL OBBAGY, BILL NELSON, JOHN PARNUM, ERIC HOFFMAN, GEO BARR, EDDIE CHRISTOFFERSON, SAM THORPE, WM S. COBURN JR., JOHN KOBAL, KLAUS UNBEHAUM, BOB GREENBERG, DON GLUT, DON REED, MARK MCGEE, JIM GANFORTH, ROBT ROSEN, FRED CHUDKOWSKI, MARVIN JONES, MANUEL WELTMAN, JIM NICHOLSON, CHAS P JOHNSON, BOB WOODS,

RON COBB, DAVID STUD-WORTHY, BRUCE & PAM HANSON, LOUISE HAMMILL, MIKE PARRY, GEO EDW ELIOTT, AL SATIAN (phonetic), OENNIS MUREN, BEVERLY J PRESAR, VERNE LANGDON, G JOHN EDWARDS, RICH WANNEN, TERRI PINKARD, CARROLL ACKERMAN, DOUG HAISE, STEVE UTLEY, PETER J JARMAN, MARSHA RADER, STANLEY BROOKS, JACK R JONES, PHILIPPE DRUILLET, OSCAR G ESTES, PAUL SAUER, LAENDER, HERBERT HAUSSLER, DAVID BRADLEY, TOM REAMY, MIKE FRISBY, MARCEL DELGADO, CORTLANDT HULL, ALEX GORDON, SARA COTTEN, VINCENT PRICE, TOR JOHNSON, RICHARD OONA CORBEN, VERN BENNETT, GAVIO COOPER, JON BURG, LAMAR D TABB, SVETLANA MAKAROVICH, P HANS



FM's Faithful Photographer of Fendish Faces, WALT DAUGHTERY.



"If you can't join 'em, lick 'em!" When CHRISTOPHER LEE had his Life Mask made by DON POST

(Photo by Daugherty)



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#20



#21



#22



#23



#24

FRANKFURTHER, RIK NEWMAN, CHAS & AL NUETZEL, CARLOS CLARENS, DON POST, CARROLL BORLAND, WALT LEE, IB J. MELCHIOR, KENNETH STRICKFADEN, KEVIN THOMPSON, KEVIN THOMAS, BILL NOLAN, RAY BRADBURY, DON WILLIS, JOSE SANZ, DAVID SUSTAR, SIV, VIVIAN BURGOON, ALAN GROSSMAN, WENDY WAHRMAN, BORIS GRABNAR, M. LE DOUX, LEE MARKS, RICHARD SHEFFIELD, LUIS GASCA, TETSU YANO, MARK A. BRADFORD, HEIDI SAHA, TAKUMI SHIBANO, ILANA LABOWITZ, GERRY DE LA REE, SCOTT MACQUEEN, SANDY HARBIN, TONY BRZEZINSKI, GARY HELLAND, PERRY MARTIN, MIRIAM CHOWN, GLORIA PTACEK, FRED DYE, GARY SVELHA, PAUL CLEMENS, JOE HAMMILL, DIK DANIELS, WARREN DEXTER, SUZY COLVIN, KRISTINA HALLING, MARTIN ALARNICK, TIM GOSSETT, "THEODORE," BILL PUGMIRE JR., SHERI WACHSTETTER, MARY ELLEN RABOGLIATTI, MORRIS

SCOTT DOLLENS & KATRINKA ROBERSON

Meanwhile, back at the Memory Bank, THE CHESTERFIELD HOTEL, New York. Ah, what frightful memories that conjures up! Eftay's home away from home when he was a poor struggling monster magazine editor occasionally visiting & working in the Big City in the early days of FM in the late 50s & early 60s. The hotel (since torn down so they can't sue me for libel) was a sort of combination flea bag & fire trap where, on a smoking typewriter that has since died of cancer, I typed copy for several issues of FM with publisher JW editing, selecting & arranging the photos, while holding that legendary Imaginary sign in front of my nose. A not-so-maginary sign hung on the side of the hotel in electric lights and one night half the lights went out in a peculiar combination, turning the HOTEL CHESTERFIELD into the HOT CHEST. This gave me a heads-dead "In the dead of night," I proposed, "why don't we re-

arrange a few of the bulbs so that if reads BEASTERFIELD HOTEL?" Jim topped me: "Wouldn't it be less trouble and have the same effect if we changed it to CHESTERFIEND?"

Sitting here reading the 100th issue you may find it difficult to believe but there were a lot of malicious voices raised against me in the early days of FM. When Wendyne (ROCKET TO THE RUE MORGUE) & I took our unprecedented 5-week 8700-mile auto trip zipping & zagging across the continent & back for no other purpose than to meet as many FM fans as possible, one of my rewards was a rumor later spread that the real reason for the trip was to steal stiffs from the BRIDE OF FRANKENSTEIN from fans in order to produce the fabulous BRIDE OF FRANKENSTEIN special. After I exploded in fury at such a stupid insult (I took a quart of epoxy resin to glue me back together again) I began laughing & have never stopped because of the inanity of the accusa-

tion. It was a year or so after the fact that the bad-mouther originated the rumor and what he had failed to take into consideration was that the BRIDE issue of FM was on sale months before I took the trip! The only way I could have stolen stiffs from kids and teen months before would have been via Time Machine!!!! (Cops—Herbie Wells made me promise I wouldn't tell he lent me his model!)

Well, as the Pharaoh said of Imhotep, "That about wraps it up." As the Ghoul said, "He nibbled on things man was not meant to gnaw," but we won't let that worry us, will we? We'll just repeat the toast originated by Dracula: "Here's blood in your eye!"

Seck around for the next 100 issues, see what kind of reminiscences I write when I'm 70. It might be fun.

(A better bet—JAMES WAHRMAN. The Publisher always has the last word.)

(See your unabridged dictionary; that last word is zymurgy—FJA)

END

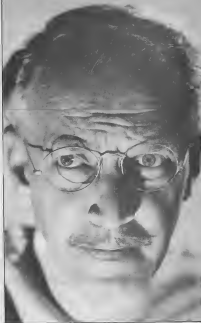


The record-breaking earthquake at the Ackermanson (Photo by Daugherty)

Historic Moment: James Nicholson, the late President of AIP and James Warren, Publisher of FM during the presentation of our 1962 Producers Award for THE PIT AND THE PENDULUM.



mir- DRAC 4LOUS Discovery



the doctor who defied Dracula's Daughter lives!

Yes, Dr. Jeffrey Garth is alive and as well as can be expected when one reaches the venerable age of 88! It was approximately 40 years ago that this famed psychiatrist was retained as counsel to defend Dr. Van Helsing against the murder charge that he had killed the infamous father of Countess Marya. (For the countess's father was none other than Count-Dracula! And Marya his menacing undead offspring.)

In other words, as you have no doubt by now surmised, we are speaking about OTTO KRUGER, the actor who played opposite Gloria Holden in the horror film of 1936 in which she hoped to win freedom from her dread thrall to the powers of darkness in Universal's DRACULA'S DAUGHTER.

Mr. Kruger also delighted audiences as the mad scientist in the ape-woman melodrama of 1944, JUNGLE CAPTIVE. And played in TARZAN'S DESERT MYSTERY, with its giant

spider, dinosaurs & man-eating plants.

The foto of Mr. Kruger on this page, as you remember him in JUNGLE CAPTIVE, may be the last to be signed by him (in fact only the signature is his, the inscription having been kindly supplied by his loving wife) as illness has taken almost all the strength from his hands. But he is otherwise well, alert & interested in life, and his wife assures us he was as pleased as Punch to be featured on the cover of our 81st issue and would he even more pleased to hear from fans among our readers!

Once again, as with Lon Chaney Jr. & Henry Hull, FM's editor is happy to extend a personal service, and will gladly forward to OTTO KRUGER any appreciative letters & cards of good cheer. Simply address: OTTO KRUGER c/o FORRY ACKERMAN, 915 So. Sherbourne Dr., Los Angeles/CA 90035. But don't ask for anything or expect a reply. Someday you'll understand how it is if you reach 88!

YOU AXED FOR IT!

THE GREATEST Selection of Reader-Requested Fotos in Our 15 Year History; almost Half a Hundred Choice Pictures Featuring 52 of YOUR FAVORITE FILMSTERS & PERSONALITIES!



ROBT. ARMSTRONG, FAY WRAY & BRUCE CABOT have their eye on KING KONG for VINCENT GIANNONE, RICHARD VALLES, DOUG WRIGHT, VANESSA H. HAUSEN & RON REYNOLDS.



The KING of the Super Simians Himself poses for fans ADAM MILLER, JOS. A. JONES II, SCOTT BRILEY, DAVID WHITEMAN, JAMIE HILL, JOEL CAMPELL & MIKE O'BRIEN.



YOU AXED FOR IT!
GLENN STRANGE as THE MAD MONSTER...for RICHARD ROHLITZ, BRIAN REEDER, SCOTT RUNYON, MARK BRADLEY & LEE PARKER JR.



THE CREATURE FROM THE BLACK LAGOON surfaces long enough to be seen by JOHN MCCARTY, MATTHEW WAITE & BOB LOPEZ.



WILLIAM MARSHALL appears as BLACULA for LIL NEVILLE, RICK MITCHELL, A.V. ESSEX, JOHN COLEMAN & MURV DOUGLAS.



GREG NICOLL, JOHN SHERMAN & GARY KIMBER were deathly afraid we'd overlook THE MAN WHO COULD CHEAT DEATH: ANTON DIFFRING. Not so!



HERBERT LOW photographs a foto for his friends—including SCOTT H. PETERSON, JOHN KOBAL, PETER J. JARMAN, DAVID HALL & DREW TRAUBMAN.



We couldn't disappoint such superstars of LON CHANEY SR. as TANARA HAJEWSKI, BILL NELSON, PHIL KOLEY, PETER L. WILLIAMSON, so—



Dracula: A.D. 1958—FRANCIS LEDERER—for BEA GIBBS, JOEL CAMPBELL, JOHN BERNHARD, JOHN NORRIS, FRIEDA JASTROMSKI & WENDY LIPPE.



BORIS KARLOFF as THE GHOUL for SHERI WACHTSTETTER, SARA/MICHAEL/DAVID COTTEN, DENIS GIFFORD & DON GLUT.



The little AKIM TAMIROFF, shown to EDDIE CHRISTOFFERSEN, DAVE BURKHOLDER, DOUG NATHAN & FREDDY WAGNER.



to Frank
Ackerman
best always
Yvette
Mimieux

A MORLOCK & Friend (YVETTE MIMIEUX) via THE TIME MACHINE for CRAIG STERN, JEFF TEETS, LARRY WEEKS, ROBT. SMOOT, ROBT. TORBENSEN, DAN & CATHY BURROWS, DOUG LAMOREUX, J.P. HOFF, DAVID SHEND, WILLIAM F. TEMPLE, EDDIE STANULIS, SCOTT HERBERTSON, GAE GRIFFITHS, AL HADDON & SPADE HOUSE.

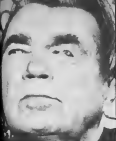
**YOU AXED
FOR IT!**



JAMES WHALE brushes up **KARLOFF'S** make-up during **BRIDE OF FRANKENSTEIN** break for **CURTIS HARRINGTON**, **KATHALEEN ELLIS**, **L.G. CRUTCHLOW**, **DAWN VALOVICIN**, **MIKE FAWCETT**, **DALE HUCKABY**, **JOHN BELLUCCI**, **TERRY POWELL** & **DON DOLANSKI**.



GEORGE PAL & Friend pose for Pal pals **BILLY NOLAN**, **JIMMY GUNN**, **JOSE SANZ**, **HEIDI SAHA**, **DAVID W. GRAHAM**, **GARY MEYERS**, **BILLE O'BUN**, **MARK STOCKIE**, **GERRY DE LA RIE**, **MARSHA RADER**, **ADAM BARRON** and **BRET & BART MIXON**.



OSCAR HOMOLKA as he appeared in MR. SARDONICUS... for KLAUS UNBEHAUEN, RICKY JAY OLIPHANT & AL STONER.



Outro: Man from OUTER LIMITS is "in" with O. STEFAN, R. RUISSI, HAROLD R. BRILEY, GLENN YOUNG & LOU TABAKOW.



MARIA OUSPENSKAYA might have still been with us if, sadly, she hadn't smoked in bed. For ALL HER FANS.



GUY ROLFE—MR. SARDONICUS himself—has his eye on KEVIN HEISLER, RANDY GITSCH, HENRY KUJAWA & ARND CAPECI.



ALBERT DEKKER as the diabolical people-shrinker DR. CYCLOPS looks menacing for TONY BRZEZINSKI & TOM GRIES.



Crest-fallen CONRAD VEIDT plays Tooth or Gumsequences as THE MAN WHO LAUGHS for M. LEDOUX & PETER KUCZKA.



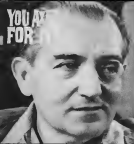
Swedish WARNER OLAND plays Oriental menace in THE RETURN OF FU MANCHU for KRISTINA HALLING & TETSU YANO.



DANNY DeLAET, LUIS GASCA & ERIC HOFFMAN would no doubt like to meet this GHOST, glorious BARBARA STEELE.



Bet DAVID ALLEN, JIM DANFORTH & AL STONER wish FRANK REICHER would take them to Kong's home, Skull Island.



Director FRITZ LANG, the Master of METROPOLIS, here admires OSCAR ESTES, DAVID BRADLEY & LOTTE EISNER.



The late LEO G. (TOPPER) CARROLL returns from TARANTULA for MARK WILKINSON, STEVEN DONSON & JOHN GOOTHERTS.



The Great CLAUDE RAINS returns here for THELMA EVANS, PIERRE VERNING, DAVID A. KYLE & J.-R. ROMER.



EDWARD VAN SLOAN for G. JOHN EDWARDS, RON PRIBELL, PAT LANNING, JAS. ATWATER, GARY PIERCE & J. GASPARD.



Mighty TOR JOHNSON, gentle giant, for BEVERLY J. PRESAR, TONY GOMEZ, RUSTY RENKES, & HANS J. SIDEN.



BELA LUGOSI as Dr. Mirakle for BARBARA HILL, ELLEN MATSUMOTO, KATHY RINKA ROBERSON & BILL OBBAGY.



MICHAEL RENNIE as "The Keeper" in LOST IN SPACE episode for ELLEN POL-LON, ELAINE McLANE & HARRY BATES.



GEORGE ZUCCO turns his hypnotic gaze on MARK McGEE, KEN MILLER, ION HO-BANA, PETER WUNSTORF & ANTON Z. LAVEY.



PETER LORRE! For WHITEY SCHAFER, MATOS LAJOS, KRIS VOSBURGH, NORM BERT NOVOTNY and EDDIE KING.



RAY HARRYHAUSEN! For TIM BREHM, D.R. BANAT, the MOON MAN of AUSTRALIA, JOHN BERG, DON GREENE, Z. BURIAN, TOM SMITH, LARRY BROOKS, STEPHEN WATHEN, WES SHANK, RICHARD KIRCHMEIER, RICHARDONA CORBEN, MARK & SIMON MANN, MORRIS SCOTT DOLLENS, RUSSELL FORREST HANSON, XSANDRA GREIFENSTEIN & D. & G. CZOWIECKI.



INGRID PITT, Horror Heroine, bares her fangs for NELLA HELLINGER, EDYTHE EYDE, JIM WNOROSKI, WALTER ERNSTING, JEAN-CLAUDE MICHEL, INGRID HERZER, CARMEN D'ALESSIO, JOSH KIRBY, VINNIE PINCKARD, ARTHUR SAHA, CARROLL PARTEN, SUE LLOYD, GARY HELLAND, PERRY MARTIN, SAM SHERMAN, PAM STOKER and ROGER SHERMAN FARLEY.

**YOU AXED
FOR IT!**



NOBLE JOHNSON & LESLIE BANKS play **THE MOST DANGEROUS GAME**. Watch out, **LINDA STRAWN, WINKY VOSEBURGH, SVET. LANA MAKAROVIC, IRENE MASCHE, RUTH KYLE, ELSIE WOLLHEIM, SALLY JOHNSON, BANKS MEBANE & RAY BANKS.**



Two masters in their respective fields, Animator **WILLIS O'BRIEN** & Director **TOD BROWNING**. Former for **JIM WILLIAMSON, LINDA GORDON, DAVID W. GRAHAM, JACK KELLY, DON SHAY, JIM DANFORTH, RICHARD SMITH & DALE DURAY**. Latter, **NATHAN HIND, SAM PEEPLES, RON BORST, SCOTT MacQUEEN, PETEY BARNUM & GARY DORST.**



DWIGHT FRYE, Dr. Frankenstein's Assistant, for **SUE NEFF, MARSHA BRAIT, CAROLE BANKS, SUE RAFAJ & EZRA NANES.**



LIONEL ATWILL lives again for loads of FM fans including BOB-
BYBELL, PETE PEREZ, ROBT. KEE-
LEY, MIKE JONES, MIKE THOMP-
SON & JACK ROBINSON.



J. CARROL NASH invites JOHN
D. YELAVICH, DOUG OSMAN,
GEO. BALZELL and YOU to the
HOUSE OF FRANKENSTEIN. (PS:
Also BOB ROSEN & BOB GREEN-
BERG.)



Any time you're on THE PLANET
OF THE APES, you're liable to
run into MAURICE EVANS: KIM-
BER L. CADY, ARLENE BURKE,
RICHARD SALVATORE & TISA
PENFIELD.



The King of Make-Up Artists, JACK PIERCE, turns VICKI LANE into a captivating JUNGLE CAPTIVE before the eyes of MARY ELLEN RABOGLIATTI, DAWN LANGDON, RICK BAKER—MONSTER MAKER, JOHN LANDIS, CHERIKEE HANSON, HULLY BURROUGHS & CAZ CAZEDESSUS.

**YOU AXED
FOR IT!**



GODZILLA does His Thing for millions of admirers including **STEVE BAKER**, **ROBIN SHURTZ**, **PETER J. VETOULIS**, **MARK SIMMET**, **JOHN MIMIKOS**, **TAKUMI SHIBANO**, **RICK PINCKARD**, **KEVIN HESS**, **BILL SCHWARZ**, **MIKE CICONETTI**, **CHERI PINCKARD** & **KUMIKO HIRAHARA**.



Menacing **MARTIN KOSLECK** comes to our pages to please **FRANKIE LARKIN**, **HELEN BRUNO**, **MRS. C. MAZAN**, **RICK MARTYN**, **MARTIN BOIRE**, **CHRIS SEYMOUR**, **ROBT. HOWLEY**, **DAVID P. SMITH**, **NORMAN R. ELDER**, **DAVE MITCHELL**, **DAVE FAIKIN** & **ELLIOT GOULD**.



Two Creepy People (**BASIL RATHBONE** & **GALE SONDERGAARD**) worn **SCOTT HOLMQUIST**, **JIM & JEFF MORROW**, **L. HULL**, **GARY COKER** and **CEDRIC C. McBRIDE** to be "en garde" against **THE BLACK CAT!** Also **MARK TADLOCK**, **JESSE D. OLLIFF** & **DAVID STOLAROFF**.



MR. SPOCK! The page isn't big enough to accommodate all the names of the enterprising gals who would like to date **LEONARD NIMOY** (and that ain't just 'corseyl). To name a few: **ALURA MORGAN**, **DAISY NOVOTNY**, **VICKI PINCKARD**, **GLORIA LEPTACEK** & **EMMA ROBERSON**.



MR. HYDE sends the best regards of DR. JEKYLL & FREDRIC MARCH to PAUL CLEMENS, CORTLANDT HULL, E. BEN LIAN, MRS. SHIRLEY OWENS, C. TRUSCO, CHAS. OSBORNE, R. KOSMES, THE VERTLIEB BROS., JOHN PARNUM, FRED & STEVE PARIS, FRED & JOS. SCOTT, GALEN WILKES, CONNIE TAUNTON, MIKE A. DEAN, JAY DUNCAN, MRS. HILDA CLARK, MRS. JOHN MONTES, DAN DOWYER and BOB & LOU STEVENSON.

END

here "it" is— the winner of FM's 1973 MONSTER MAKE-UP CONTEST

honors shared between WILLIAM SCHWARZ and TED PATRICK



This Yeti sure has an **ABOMINABLE** temper for a **SNOWMAN**! Guess he didn't want his picture taken—but it had to be done, so we could show you a winter...er, **WINNER**.

two grue into one

We have **DOUBLE** winners in the great hor-rorthon of young America's would-be future masters of make-up. This does not mean the race to fame ended in a dead heat, that the winners tied; no, it means **WILLIAM SCHWARZ & TED PATRICK** share the honors as they shared in the creation of their prize-winning make-up.

William Schwarz is now 20 years old.

Ted Patrick is 19.

Bill got turned on to foam latex make-up for simian characters when he first saw the original **PLANET OF THE APES** in 1968. At that time (as you can quickly calculate) he was only 16.

Thru the past 4 years Bill has tested & experimented until now he has finally worked out, on his own, the fine techniques of foam latex appli-nces.

a lurky break

Then, a little over a year ago, Bill had a stroke of luck: "I met Ted Patrick," he tells us, "and in him discovered an artist & sculptor with interests similar to mine."



WILLIAM SCHWARZ and TED PATRICK

It took the combined talents of two young FM fans to create this ferocious creature.



"Hello, Mal Hey, did you hear Ted & I won the FM Contest? Yeah—wan a banana tree all our own ... now we wan't have to make a banana split!"



Actor from PLANET OF THE APES series? No, Winner William Schwarz wearing calibrative make-up of Ted Patrick.

There followed a happy period of collaboration, the young men working together on various make-ups & stop motion models.

"To date," Bill says, "it has been next to impossible for amateurs to use materials such as those used for years by the professionals like John Chambers & other top make-up artists.

"I hope our fotos will prove how this has changed."

As indeed they do!

If it were only possible to reproduce the prize-winning pictures in color, the way the publisher & editor see them, you would be even more impressed.

The Snow Creature is a real quality creation and suggests to us at FM that if Hollywood or Hammer should ever remake THE ISLAND OF LOST SOULS, there'd be work enough for John Chambers, Bill Tuttle, Dick Smith, Rick Baker and our new discoveries, the team of Schwarz & Patrick, to do a baker's dozen or more of Dr. Moreau's weird manimals.

foam sweet foam

You're only 8 or 10 or 12 or 14 or 16 perhaps and perhaps already dreaming of following in the footsteps of the Westmores or Verne Langdon or Harry Thomas or the new breed of monster make-up maestros like Joe Blasko, Rick Baker...

Well, where does it all begin?

How do you get your start?

With rubber!

"Regular foam rubber," Bill Schwarz says "Exactly the type used for the APES films.

"The first step is to mix it in its liquid form.

"Then you pour it into dental stone molds.

"Process in a curing oven.

"And there you have the explanation of how it's done."

Bill made it sound so easy that your Editor thought he'd rush right out and make a mask that would make all the neighbors feel queasy, come this Halloween. Only trouble was, in attempting to "cure" his mask, I'm afraid he killed it. Baked it too long. Or, maybe, with a monster mask, there is no such thing as roasting it too much—you can always use it for a poor man's "Face of Fire" or "Face Behind the Mask" or "House of Wax" fire-scarred fiend.

—Anyway, now you know the steps to take to follow in the footsteps of the mighty.

Of course, there's one all-important ingredient that's taken for granted:

Talent

The ability to create imaginative but realistic variations on human faces & bestial.

a word from the winners

"We don't, of course, just make appliances without a use for them, without a goal: we're applying our efforts to movie-making.

"Ted's original design of a Snow Creature—he did the sculpture and I took care of the mold



He's beautiful ... he's enraged ... he's the Beast of Berlin (Berlin, New Jersey, that is!) ... and he & his pal are the happiest pair of young filmmonster fans in America today!

A rubber work—is being used in an amateur film we're in the process of shooting."

Informed in advance of publication that they were the winners, the young men responded:

"We wish to thank Jim Warren, Chuck McNaughton, Forry Ackerman—all those people at FM concerned with this contest—for allowing readers like us to test our talents in this challenging field of fantasy film expression."

the prize!

William and Ted were presented with 2 identical trophies, commemorating their First Prize Awards in FM's Make-Up Contest. Below their engraved names the inscription reads:

FIRST PRIZE
1973 MONSTER MAKE-UP CONTEST
Proudly Presented
MAY 15TH, 1973
 by
FAMOUS MONSTERS OF FILMLAND
MAGAZINE



From the Heart of DARKEST ACKULA

A Personal Message From The Dreaded Ackemonster Himself

a moment of truth

THIS was me on exactly my 55th birthday. At 66, considering 15 years of the "War of the Words" over FM, 2 hi-lites stand out: a voice on the phone that said: "Mr. Ackerman, I'm from back East, I'm 22, and I just wanted to say: You made my childhood." It made it all worthwhile. A bonus that touched me deeply: a very young boy who asked for a picture and included one cent, saying: "I send you this penny out of my love." More appreciated than \$100 from a millionaire. **FORRY**





THE CRITIC'S CRYPT

KARLOFF THE MAN, THE MONSTER, THE MOVIES

by Denis Gifford
352 pages, Curtis Books, \$1.60

Up till now there have been only 2 books about the King and of the pair I have, with no false modesty, considered mine (THE FRANK LINSCEY MONSTER) superior to Underwood's KARLOFF.

Tell now. Now we have 352 fact-packed pages for a bargain price. And difficult as it is for any author to bring himself to admit that another individual has done a better job than he, still, as my impartial role as critic honestly compels me to state my opinion that DENIS GIFFORD OF ENGLAND HAS DONE A BETTER BOOK THAN I.

In my defense I wish to remind that I had only 2 wks to prepare mine whereas Mr Gifford had 4 years since the death of BK. Also, the heart of my book—the feature section on synopses, newspaper & magazine criticisms & my own opinions—was ruthlessly removed by the publisher along with 3 or 4 key articles.

However! Ignoring irritating circumstances and judging solely on what's to be seen, in my estimation Gifford emerges the clear winner, with a really wonderful book, mainly about the movie career of Karloff, and here there is loads of new info. A volume that belongs in the library of every single person who has purchased this RM. Greater praise hath no envious competitors to bestow than to say he wishes his name bylined this Radcliffe Award worthy volume.—PJA

THE TRUTH ABOUT DRACULA

by Gabriel Ronay
160 pages, 15 pictures, Stein & Day, \$7.95

For the benefit of our English, Australian & Canadian readers, as well as completist collectors it should be pointed out that this is the same book known by the name as its overseas edition as THE DRACULA MYTH. It is, in fact, with the exception of the jacket, identical to the transatlantic edition, except that the pages are slightly larger. The British dustwrapper is more sophisticated & wittily imaginative, featuring, as it does, an after-dinner table with a monogrammed ("D") napkin slightly soiled, the soiling consisting of 2 small flecks of blood.

This is a scholarly work, well done of its kind, but, unlike IN SEARCH OF DRACULA, reviewed last issue, the emphasis in this volume is less on the fiction & films which have been inspired by the notorious Vlad the Impaler and more on his personal cruelties, the horrifying tortures of his times and his influence in times as recent as the nazi-racist Nazis who drowned millions in a bloodbath more gory than any ever dreamed of by the historic Elisabeth Bathory or the fictional Dracula. For this reason the book cannot be recommended for younger readers.

The truth about THE TRUTH ABOUT DRACULA is that it is a work drenched in sadistic & revolting accounts and, as such, is suitable only for mature audiences.

TARZAN OF THE MOVIES

by Guba Esses
208 pages, approx. 450 photos, Citadel Press, NJ, \$4.95

WOAH! What a book! In the first place, it's a bargain, the size of TM only about 7 times thicker!

Have you ever seen the cover of the All-Story magazine way back in 1912 when Tarzan was born? It's in this book.

Did you ever see a newspaper ad for the first Tarzan film? It's reproduced in these pages.

Who's your favorite Tarzan—Elmo Lincoln, Pollard Tabler, Merrill Pierce Crabbe, Brix Weissmuller—or beyond? They're all here in action-packed pix aplenty. Here treat foto of Boris Karloff as a native in TARZAN & THE GOLDEN LION. Of course there are many poses of Maureen (Jane) D'Sullivan and all the other Janes of the Jungle.

And information on Edgar Rice Burroughs, plots of his pictures, critics' reviews, the author's interesting opinions, bits of behind-the-scenes business & info not generally known to the public—it's all included in this great value-packed volume.

Did you ever hear of THE ADVENTURES OF CHINESE TARZAN? The Italian TARZAN, KING OF BRUTE FORCE or the French TARZAN & THE HEADHUNTERS? How about TARZAN OF THE SEAS—Bursan?

Or the 10 Hindu movies about the Jungle Lord, including TARZAN & THE MAGICIAN, TARZAN & THE GORILLA, TARZAN & KING KONG (I) and even ROCKET TARZAN!

And how about the Czech DEATH OF TARZAN.—H

PHANTOM OF THE ORGAN

Electric Lamen Record Co.
Stereo, PLP-1909, \$5.99

An electrifying discovery has just been made by the producers of Electric Lamen sound discs, according to the liner notes on their incredible album, reproduced above the mad monstrous fiend of the catacombs beneath the Paris Opera House actually lived & played the world's most macabre organ and his underground music recitals, unheard by human ears for perhaps a hundred years, have been discovered and recorded.

You are there as horrendous heatwaves soar towards Fahrenheit 452 (the temperature at which human bodies ignite like matchsticks) as Erik's implacable foe is trapped in the torture chamber of the Unendurable Heat.

You are there as the dark dank waters of oblivion swirl about an unsuspecting canoe plying the underground canal and a submerged amphibian figure tapers the side of the silently gliding boat.

At least, if you aren't there this minute, you can be as soon as you contact any sensibly stocked record shop or take advantage of the offer in our advertisement section, for this record, once owned only by Verna Langdon, the famous Horrorwood Make-up Artist, organist & album producer, is now being shared with the world so that you can thrill a thousand times or more to the "Horror of Erik," "Symphony of Death," "Dementia Macabre" and especially the Sound Trip thru the Catacombs when you actually hear the mad laughter of Erik, the pursuit of the mad-dened crowd and the very death of the immortal demon.

—Karlon Torgosi





As Bela Obbagy would put it, "Dracula Without the Cape." LUGOSI at home, relaxing, in 1932, the year after the smash success of his greatest film. (Does anyone recognize the portrait to his left? Is it perhaps Vlad the Impaler?)

THE RETURN OF LUGOSI

bela comes back

better late than never

BELA was featured in our ALL-LUGOSI issue (#92) which already bids fair to become a collector's item. We were in the middle of an important feature about him, which was supposed to be concluded in the following issue, when somehow it got interrupted and there has never been the opportunity to finish it until now.

Perhaps it is just as well, as it makes a contribution worth waiting for in this Anniversary issue.

First off, we're going to give you something you've been asking for for a long time—the most up-to-date FILMOGRAPHY on Lugosi possible. To basic lists originally prepared by Adrian Scott & Harold Jordan (both, it is believed, of Scotland) and America's ardent filmographer and FM assistant Gary Dorst, we have added esoteric information about Lugosi's earliest Hungarian films unearthed by Jean-Claude Romer of France, plus bits & pieces of new material from a variety of odd sources.

To begin with, Donald Willis in his indispensable new volume *Horror & Science Fiction Films* adds two tidbits I'd not encountered elsewhere, namely that *DER JANUSKOPF*, the German version of *DR. JEKYLL & MR. HYDE* made in 1920 with Conrad Veidt, was, in addition to *JANUS-FACED*, apparently known as *HEAD OF JANUS* and *LOVE'S MOCKERY*. It is the latter title that particularly intrigues, in fact puzzles me. The only film titled *LOVE'S MOCKERY* that was released in America in the 20s, according to my copy of the Motion Picture Production Encyclopedia, was shown in this country in 1928. Eight years after, you will note, the orig-

inal release date of *JANUS-FACED*. Same picture, shown in this country nearly 10 years later? Possible, perhaps. The American Film Institute's Catalog of 1921-1930 Feature Films is no help as *LOVE'S MOCKERY* is not included in the reviews. So maybe we're on to something and maybe we're not. Any oldtimers out there in the audience got any more definite information for us Lugosiphiles?

the nine unknowns

In 1917 & '18, when he was making his earliest films in Hungary, Bela acted in the motion picture non-de-screen of *Arisztid Ott*!

As Arisztid Ott, Bela acted in the following Hungarian films, to which English translation titles have been given:

CASANOVA (1918)
THE KING OF LIFE (1917—a version of THE PICTURE OF DORIAN GRAY!)
THE LEOPARD (1917)
LILI (1917)
THE MASQUERADE BALL (1917)
SPRING STORM (1917)
STRUGGLE FOR LIFE (1918)
WEDDING SONG (1917)

WILD... Yes, indeed, WILD what? On this last one we're in trouble. Appealing to Hungarian-born George Pal for a translation of *VAD IZALMABOGY*, he tells me that *VAD* means WILD and *ALMA* is an APPLE and *BOGY* is something like a BERRY and as for the *IZ* part of it he doesn't know what that is. It's the popular theory hereabouts that the title has probably been slightly miscopied. Anybody any ideas?



For the time being we'll just have to list it as something like **WILD APPLE BUD** with a big Question Mark...

the lugosi filmography

"99" (1919)

ABBOTT & COSTELLO MEET FRANKENSTEIN (1948/Lugosi as Dracula/with Chaney Jr. & Glenn Strange)

The **ACTRESS** (1920)

The **APE MAN** (1943/as Dr. Jas. Brewster)

BELA LUGOSI MEETS A BROOKLYN GO-RILLA (1963)

The **BEST MAN WINS** (1935)

BLACK CAMEL (1931/with Warner Oland as Charlie Chan)

The **BLACK CAT** (1934/as Vitus Verdegast/with Karloff & David Manners/make-up by Jack Pierce)

The **BLACK CAT** (1941/Non-Poe version/with Basil Rathbone & Gale Sondergaard. Lugosi as Eduardo Vitor/make-up by Jack Pierce)

BLACK DRAGONS (1942/as Dr. Melcher)

BLACK FRIDAY (1940/as Eric...? One source says *Marney*, one says *Marney* and the third says *Marney*! See what a frustrated editor is up against? At least all agreed his name was Eric, not Erik! With Karloff. Screenplay by Curt "Donovan's Brain" Slodmak)

The **BLACK SLEEP** (1956/mute butler/with Chaney Jr., Carradine, Rathbone, Tor Johnson & Akim Tamiroff)

The **BODY SNATCHER** (1945/as Joseph/with Karloff, Henry Daniell. Directed by Robt. "The Haunting" Wise)

BOWERY AT MIDNIGHT (1942/as Dr. Frederick Brenner alias Carl Wagner)

BRIDE OF THE MONSTER (1955/as Dr. Eric Varnoff/with Tor Johnson)

BROADMINDED (1931)

CHANDU ON THE MAGIC ISLE (feature form of serial **RETURN OF CHANDU**)

CHANDU, THE MAGICIAN (1932/as Roxor/with Edmund Lowe and directed by Wm. Cameron Menzies of "Things to Come" fame)

The **CORPSE VANISHES** (1942/as Prof. Lorenz/with Tristram "King of the Rocket Men" Coffin)

DANCE ON THE VOLCANO (1919)

The **DAUGHTERS WHO PAY** (1925)

The **DEATH KISS** (1932/with Edw. Van Sloan & David Manners)

The **DEVIL BAT** (1940/as Dr. Paul Caruthers)

DR. CADMAN'S SECRET (re-release title of **THE BLACK SLEEP**)

DRACULA (1931/with Edw. Van Sloan, Dwight Frye, David Manners/directed by Tod Browning/photographed by Karl Freund/make-up Jack Pierce)

EYES OF THE UNDERWORLD (1943/with Lon Chaney Jr.)



A bearded Bela playing THE APE MAN for Monogram in 1943. Donald Willis tells us it's from the story "They Creep in the Dark" by Karl Brown. Anyone have a copy?

FANTASIA (1940/he mimed the image for Tchernabog, the demon of Bald Mountain)

FRANKENSTEIN MEETS THE WOLF MAN (1943/as the Monster/with Chaney Jr., Lionel Atwill, Dwight Frye, Maria Ouspenskaya. Screenplay by Curt Siodmak/make-up Jack Pierce)

THE GENERAL (1917/directed by Michael Curtiz, who was later to direct MYSTERY OF THE WAX MUSEUM)

GENIUS AT WORK (1946/with Lionel Atwill)

GHOST OF FRANKENSTEIN (1942/as Ygor/with Lon Chaney Jr., Lionel Atwill, Sir Cedric Hardwicke, Ralph Bellamy/make-up Jack Pierce)

GHOSTS ON THE LOOSE (1943/as Emil)

GIFT OF GAB (1934/as himself/with Karloff,

Edmund Lowe, Gloria "Old Dark House" Stuart) GLEN OR GLENDA? (1952/armchair lecturer)

THE GORILLA (1939/as Peters/with Atwill) HAMLET (1919)

HEAD OF JANUS (alternate title of JANUS-FACED)

HOW TO HANDLE WOMEN (1928/with Bull Montana, the Missing Link of "The Lost World")

THE HUMAN MONSTER (1939/as Dr. Orloff & John Dearborn. From Edgar Wallace novel "Dark Eyes of London")

I LED TWO LIVES (alternate title of GLEN OR GLENDA?)

INTERNATIONAL HOUSE (1933/in same film with WCFields!)

The INVISIBLE GHOST (1941/as Chas Kesler)

The INVISIBLE RAY (1936/as Dr. Felix Benet/with Boris Karloff/make-up by Jack Pierce)
 ISLAND OF LOST SOULS (1932/as the Leader of the Manimals/with Chas. Laughton & Kathleen 'Panther Woman' Burke. Co-screenplay by Philip "When Worlds Collide" Wylie, based on HG Wells' "The Island of Dr. Moreau")

JANUS-FACED (alternate title of DER JANUS-KOPF)

Der JANUS-KOPF (1920/version of DR. JEKYLL & MR. HYDE with Conrad Veidt)

JOHN HOPKINS THE THIRD (1920)

Chaney Sr.)

The MIDNIGHT GIRL (1925)

MURDER BY TELEVISION (1935/as Arthur Perry)

MY SON, THE VAMPIRE (finally released in the USA under this title in 1963)

MYSTERIOUS MR. WONG (1935/as Fu Wong & Li See)

NECKLACE OF DEATH (1919)

NIGHT MONSTER (1942/as Rolf the butler/with Lionel Atwill, Ralph "Monster Maker" Morgan & Nils "Man in Half Moon Street" Asther)



Karloff lays the hand of death on Lugosi in THE INVISIBLE RAY, Universal 1936, one of the pair's vintage performances.

LAST OF THE MOHICANS (1920)

LOVE'S MOCKERY (alternate title of DER JANUS-KOPF?)

MARK OF THE VAMPIRE (1935/as Count Mora/with Carol—now Carroll—Borland as Luna, and Lionel Atwill, Lionel Barrymore/screenplay by Guy Endore/directed by Tod Browning/make-up by William Tuttle)

THE MASK OF LOVE (alternate title of SUCH MEN ARE DANGEROUS)

MICKEY'S GALA PREMIERE (1933/Lugosi in cartoon form together with Karloff &

NIGHT OF TERROR (1933/as Degar)

NINOTCHKA (1939/as Commissar Razinin/directed by Ernst Lubitsch/with Greta Garbo!)

OH, FOR A MAN! (1930/as Frascatti)

ONE BODY TOO MANY (1944)

The PHANTOM CREEPS (1939/as Dr. Alex Zorka/12-part Universal serial)

PLAN 9 FROM OUTER SPACE (1956/caped graveyard figure/with Vampira, Tor Johnson)

POSTAL INSPECTOR (1936)

The PRINCE OF PEANUTS (alternate title of HOW TO HANDLE WOMEN)



Would you believe Bela in **POSTAL INSPECTOR**? He undoubtedly gave the role his stamp of authority.

PRISONERS (1929/as The Man)
THE RAVEN (1935/as Dr. Richard Vollin/with Boris Karloff/make-up Jack Pierce)
THE REJECTED WOMAN (1924/as Jean Gagnon)
RENEGADES (1930/as The Marabout/with Warner "6 Hours to Live" Baxter)
RETURN OF THE APE MAN (1944/as Prof. Dexter)
RETURN OF CHANDU (1934/as Chandu/12-episode Principal Serial)
RETURN OF THE VAMPIRE (1943/as Armand Tesla/from an idea by Kurt "The Fly" Neumann)
THE SAINT'S DOUBLE TROUBLE (1940)
SCARED TO DEATH (1947/Bela's blue eyes in color! With George Zucco)
SHADOW OF CHINATOWN (1936/as Victor Poten/with Herman "Tarzan" Brix)
THE SILENT COMMAND (1924/as Hisston/with Edmund "Chandu" Lowe/part of picture in color)
SLAVES TO AN UNKNOWN WILL (1919)
SON OF FRANKENSTEIN (1939/as Ygor/with Karloff, Rathbone, Atwill/make-up by Jack Pierce)
S.O.S. COAST GUARD (1937/as Boroff/Republic Serial)
SPOOKS RUN WILD (1941/as Nardo)
SUCH MEN ARE DANGEROUS (1930/as



13 Years after **DRACULA**, still undead in **RETURN OF THE VAMPIRE**. Photo portrait by St. Hilaire.



Prime Time for Bela. At his suavely sinister best as the Thirsty Count. (The medaillon he's wearing once belonged to me—FJA. Was stolen by someone in Chicago. I hope it brings frightful nightmares to its unrightful owner and that his or her guilty conscience finally prompts them to return it to me, even if anonymously.)

Dr. Erdmann/with Warner "Earthbound" Baxter)

The THIRTEENTH CHAIR (1929/as Inspector Delzante/produced by Tod Browning)

TRANSESTITE (alternate title of GLEN OR GLENDA?)

VAMPIRES OVER LONDON (alternate title of MY SON, THE VAMPIRE)

The VANISHING BODY (re-issue title of the Poe BLACK CAT)

VICTORIOUS LIFE (1923)

VOODOO MAN (1944/as Dr. Richard Marlowe/with Carradine & Zucco)

The WHISPERING SHADOW (1932/as Prof. Strang/12-episode Mascot Serial)

WHITE ZOMBIE (1932/as Murder Legendre/make-up, Jack Pierce/from Wm. Seabrook's book "The Magic Island")

WILD COMPANY (1930/as Felix Brown)

The WOLF MAN (1941/as Bela the Gypsy/with Claude Rains, Chaney Jr., Maria Ouspenskaya, Ralph Bellamy/screenplay by Curt Siodmak/make-up by Jack Pierce)

The WOMAN IN DELPHIN (1920)

WOMEN OF ALL NATIONS (1931/with Edmund Lowe & Humphrey Bogart!)

YOU'LL FIND OUT (1940/Karloff & Lorre)

ZOMBIES ON BROADWAY (1945/as Prof. Renault)

lugosi over london; or, bela bats 100 in britain

An interesting adjunct to The Lugosi Story is the title changes that various of his films underwent in England. Can you guess what the following were originally called? The answers follow at the end of the list.

1. ABBOTT & COSTELLO MEET THE GHOSTS

2. THE BOYS FROM BROOKLYN

THREE FACES OF LUGOSI



WHITE ZOMBIE (1932)



THE 13th CHAIR (1929)



WOMEN OF ALL NATIONS (1931)



LUGOSI in character, Karloff out, during off camera shot on set of THE INVISIBLE RAY (Uni. 1936).



In a trance in Transylvania, the late Helen Chandler obeys Bela's will in *Castle Dracula*. (Universal 1931)

Every female horror fan's dream: to be carried off in the arms of Draculugosi! (Uni. '31)



3. CASE OF THE MISSING BRIDES
4. DARK EYES OF LONDON
5. GHOSTS IN THE NIGHT
6. HOUSE OF DOOM
7. HOUSE OF MYSTERY
8. LOCK UP YOUR DAUGHTERS
9. LOCK YOUR DOORS
10. MOTHER RILEY MEETS THE VAMPIRE
11. OPEN THE CAGE

Here are the corresponding American titles:

1. A&C MEET FRANKENSTEIN
2. BELA LUGOSI MEETS A BROOKLYN GORILLA
3. THE CORPSE VANISHES
4. THE HUMAN MONSTER
5. GHOSTS ON THE LOOSE
6. THE BLACK CAT
7. NIGHT MONSTER
8. Excerpts from half a dozen Lugosi films with prolog by Bela. British release only.
9. THE APE MAN
10. MY SON, THE VAMPIRE
11. BELA LUGOSI MEETS A BROOKLYN GORILLA

the philosophy of bela lugosi (by helen mitchell/1935)

Ushered into a great room which overlooks the hills, my thoughts revolved back to just such a room in a baronial castle high in the Tyrolean

Alps. Surely a fitting setting for Bela Lugosi, the world-famous horror man of the screen, with its massive furniture & great stone fireplace. Over the mantel blazed a crest in triumphant colors, with the inscription *Vojnic*: the banner of Bela Lugosi's people, meaning "The Soldier." A hundred years ago they drove the invading Turks from their land; then Hungary, now Rumania; and were knighted for their bravery. I was still studying the escutcheon when the majestic gentleman himself entered.

At once the room seemed magnetized with his presence. There is an enchantment about Bela Lugosi that is magic to the personalities & inanimate things about him. I drifted with the illusion and found myself at the portals of age-old wisdom. For Bela Lugosi is a very old, sane & deep philosopher.

My eyes still wandered about the strangely monarchical room, fancy free, and then my host caught them full in wonderment on the vast collection of books & literature.

"Reading & research is my passion. I am an eager searcher for knowledge & truth."

"But you are so busy with those difficult roles piled upon you one after the other. When do you find time to read?"

He settled back in his great chair. "No matter whether I work or relax I read from six to eight hours a day and have since I was a boy of 18. I was denied education and it caused me great mental anguish."

It seemed to me a shade of some old sadness passed across his fine intelligent face. He did not continue so I broke into his reverie. "What a wealth of knowledge you must have garnered all these years."

He smiled. "Knowledge is a never ending fount. I have mastered many interesting courses of progress—spiritually—economically—physically. There isn't a city or hamlet in any country in this world that I cannot immediately place its environs, its people, its habits, industries & policies."

I marveled as he continued in his modest way, "When there is an outbreak in China, I can readily trace the source thru my researches." His eyes gleamed. "There is no fascination like that. To keep one's fingers on the many threads of life like a great harp and follow their many vibrations. That is my greatest joy."

"Vibrations." I mused; "that opens an interesting avenue of thought."

"Ah, yes! My flesh body, that chair, this book are all part of a great intelligence given expression in different degrees of vibration."

"Do you define that intelligence in physical terms, Mr. Lugosi?"

"I do not define it. It isn't yours. It isn't mine. It belongs to the universe and is present all times—everywhere. The whole universe is vibration."

"What do you think is the greatest thing in life?"

TO BE CONTINUED



Real acting! Note that he's benignly petting a black cat... when in real life he was said to hate & fear felines! From his seldom seen British film, *MYSTERY OF THE MARIE CELESTE*, known in America as *PHANTOM SHIP* (1937).

Bela enjoys discomfort of horror heroine in *THE DEVIL BAT*—10 years after *DRACULA*.



\$750.00 IN PRIZES! "YOUNGEST-OLDEST"

In our 98th issue we promised readers \$500 in prizes. The response was so overwhelming that we got carried away and before we knew it we had given away an additional \$250's worth of PERRY RHODAN pocketbooks & autographed fotos & color caricatures of the Ackermmonster.

Now we are happy to announce that our youngest "reader"—PATRICK LECCESE, who was only 4 days old at the time his monsterrific parents sent in his picture—has won the NEXT 100 ISSUES OF FM ABSOLUTELY FREE!

Fotos of runner-ups—correction: crawler-ups—are included.

And our oldest reader turned out to be HARRY KLAPPER of the Bronx, who will receive FM free till the end of his life—and may he live to be at least 100!

Other elder readers also pictured, with our congratulations.

And—Something New Has Been Added: Cutest Contestant! We fell in love with the foto of LEIGH-ANN VOGEN who, "when she looks at the pictures makes monstrous sounds because they're so horrible," so we created an extra prize of a 2-year subscription just for Her.



ANDREA LEIGH BRADLEY
(4 mo. 1 day)



SHANNON ULLMAN
(20 mos.)

YOUNGEST! THE WINNER!



4-Day Young PATRICK LECCESE

OLDEST! THE WINNER!



H. KLAPPER—Oldest Reader (93)



MRS. HILDA CLARK
(64)



ALICE BAXTER
(80)

FOR READERS' BEST "CONTEST



TAL CELESTINO
(5 yrs.)



**ROBERT WILSON'S
NEPHEW TIMMY**
(1 yr.)



GREG SORRENTINO
(4 yrs.)

CUTEST CONTESTANT!



Extra Winner LEIGH-ANN VOGEN



RONALD MARC KARR
(21 mos.)



ROSIE LOVE
(89)



HENRY ROSNER
(55)



DORA YANOVITZ
(60)



MAC MCGUNNIGLE
(81)



MISS MARY CONTE
(87 going on 88)



MRS. CHAS. REESE
(68)

THE BRIDE OF DR. FRANKENSTEIN

mae clarke is alive and—swell!

MAE CLARKE made scores of movies but is remembered for two things: Jimmy Cagney, as PUBLIC ENEMY, smashed a grapefruit in her face. (Me, I'll probably be remembered by posterity because Schlock pushed some popcorn in my pass!)

Two: her wedding day became a marital nightmare when the Frankenstein monster broke into her bedroom.

Mae would really like to forget all that. She's launched on a new life, now, a life of public service, of dedication to the blind. Selflessly, she records Talking Books for those not fortunate enough to be able to see.



Mae Clarke, petrified with fear when confronted by one of the most Terrifying Monsters of All Time in an Immortal Moment of Screen Horror History.

But for Auld Lang Syne, for a boy but 15-years-old when he first saw her in FRANKENSTEIN and still only 15 in heart, and at the urging of a true blue FM fan, Phil Riley, Mae graciously condescended to talk, perhaps for the last time, about Boris Karloff & her part in their mutually immortal picture.

Forry: Had you ever heard of the book "Frankenstein" before you came to play in the picture?
Mae: I had only heard it as a word. I didn't realize it came from a book. "You've created a Frankenstein, you've created something that can turn on you and cause you to be sorry that you did it..."

Forry: You made a very interesting observation before we got on tape. I wonder if you'd repeat it. You said that you felt there was a sort of fault in the film, that it wasn't necessary to put a criminal brain into the creature... that that actually destroyed what Mary Shelley had in mind originally.

Mae: Of course I'm not really as up on these things as you people are. I wish that I were. Perhaps I will be, now that I see how much you've done on it. It's never too late to go back and learn a little more. But I would be interested to see if she had included the thought in her book.

I always felt that the inclusion of that scene—showing the little hunchback reaching for the glass jug marked "normal" brain, and he dropped it, then reached and got the one marked "criminal brain"—I thought that was sort of reaching for something. I couldn't help but feel it had been put in later. It could easily have been. Perhaps somebody felt they had to explain or make a rea-

son for this monster to behave abnormally because of the brain. But he behaved abnormally because he had no soul. That was the thing! To me, the big moral of the whole Frankenstein theory is that you may be able to put a creature together that looks like a human being and functions, more or less—walks, perhaps even talks later on—but if it has no soul, it is impossible.

Forry: Did you follow the FRANKENSTEIN films at all? Did you see THE BRIDE OF FRANKENSTEIN or THE SON or any of them?

Mae: I didn't even see my FRANKENSTEIN for years & years & years. I had had quite an experience with making it and then I had a very active year following it, working for two studios at the same time. My contract had been picked up by Universal while I was still under contract to Columbia and in order for them to share me I had to belong to both of them. So when I wasn't working for one I was working for the other. I had no time off during that next year or so.

Forry: Was it for Columbia that you made a science fiction serial or was that Republic?

Mae: It was for Republic. That was quite a few years later. (1949.)

Forry: THE KING OF THE ROCKET MEN?

Mae: Yes. Or LOST PLANET OF THE AIR MEN—that's it. First it was a feature and then they serialized it. Then they put it together again for television.

Forry: Were you present most of the time during the shooting of FRANKENSTEIN? I don't suppose it was absolutely necessary.

Mae: No, actually not. Time puts such an aura of romance around things like this, because every-

CLICK! CLICK! AND CLARKE THEN & NOW



In 1931 the still photographer's camera caught Mae Clarke & Colin "Dr. Frankenstein" Clive in the pose to the left. Unconsciously, Mae Clarke & Farrest, the Frankenscience Ackermanster, almost duplicated the pose when visiting fan Norbert Navafny snapped the shutter.

body who has any memory of FRANKENSTEIN was on the other side of the camera. Most of the people who made it are gone. So all of you people on the other side see what we hoped you would, in the making of it. When I say "we," I include myself with the greats of camera & sound & special effects & make-up and all the things that went into making it. We were dealing with making the illusion and you have dealt with receiving & incorporating that illusion. So we were really workaday people. But it was a novelty. Certainly we were all excited watching how these things worked.

I was there that day they got the lightning effect. Oh yes! Everybody for miles around came to watch when they pulled the switch.

Forry: I understand you were there on the day that has become quite historically interesting to complete it—that they cut a certain portion out of the picture when the monster was playing daisies with the little girl and threw petals...

sinking sensation

Mae: Let me tell you about that. I wasn't there that day to see them shoot that scene because that was just between the little girl & the monster. They purposely wanted to keep it very simple so that the little girl wouldn't get upset or distracted. They had to work with her—you know, letting her know Boris first, watch the make-up being put on, so she had absolutely no

trouble being friendly with him, you see, in costume & playing. So that was a very tender work day and nobody was around except the people involved.

But I didn't know until many years later that it had been cut. I was aware of what was in it and I knew the script. I didn't know that it had been cut until I saw it on television. Then I thought perhaps it was cut because of length. They all have to make commercial time. Later I heard that it had been cut even in some theaters because they felt it was too shocking for people to accept a little girl being deliberately drowned.

I felt very badly about that because the scene itself conveyed it anyway. And thru not showing how it happened pictorially and what his reactions were, you missed the whole pathos, that this was unintentional. It was idyllic. He was playing with a little creature who smiled at him, who didn't show fear or who wasn't going to be poking fire at him. Someone who smiled. This little voice pleased his ear. You could see his struggle—even without a soul. This was the nearest he came to having a soul, without having one. He was appreciating this little plaything; this childishness within him had a little toy to play with. The little toy would talk and they would play the game of throwing flowers on the water. The water would hold them and they would drift. The little girl showed him and then he did it. The little girl said, "Here, smell." He didn't have smell. She showed him, sniff, sniff.

BEAST MAN AT THE WEDDING

And he thought, *Oh, another game!* And then he sniffed and he smelled it. *Oh, fun!*

So then they run out of flowers and he looks around as if to say, "Oh, where's our game?" Then he picks up what in his estimation is just like the flower—she is a flower—and he seems to think, "Oh, we'll go on with our game. If the flowers float, so will you, and we'll have even more fun!" And he picks her up and drops her in. When she sinks, "Where's my little friend?" He didn't try to drown her. She was gone. He was distraught. He then beats & paddles the water. "Bad, bad, mean water! Naughty water! Took my friend." And you could never have missed the poignancy of the monster if that scene had remained. Because then, when the father brings the lifeless body thru the town, that is what aroused the countryside to go out and find & beat & kill—destroy this monster who would dare do this thing. You would then have had the extra drama of having rapport with the villain, thru the understanding gained when you kind of looked thru the peephole to the reality of what happened.

This is a very strong moral case for lawyers, in circumstantial evidence, in understanding the criminal mind or the criminal deed. Something that turns out to be called a criminal deed may not have been. Anyway, that's a little beyond my ken. But there is greatness in that and I thought it was too bad it was cut. (*Editor's note: I have never heard the scene better described—even by myself, who saw it!—and agree with Ms. Clarke 100% that the sequence belongs.*)

Forry: Since you saw it all happen, I wonder how you feel... Would you say that Boris Karloff himself was primarily responsible for his characterization or did you see James Whale give him a lot of instruction as to how he wanted it?

Mae: It was a combination, a tripartite. A great actor, a great director and a great writer. And all of the greatness of the huge studio that says, "GO, GO, money is no object." Whatever was needed for effect or to put everyone at ease—the best of everything was given.

Forry: Do you recall how long it took to shoot the film?

Mae: It's hard to call back time schedules because then we'd take about a month, automatically, for a picture to be made. Time was not a great element then, in comparison to today's necessary speed.

veiled mystery

Forry: They tell a tale—I wonder if it was just a press agent's dream or if you could perhaps corroborate it—that when Karloff went to the commissary and was generally seen off the set, that he wore a kind of veil over his head. They didn't want anyone to see...

Mae: It may have happened. I wouldn't say it



The Bride-to-Be is just a hand-breadth away from Horror.

didn't. But I think that mostly he had to suffer the sacrifices. Nobody connected with the making of it ever thought of it as a farce or as anything strange or funny. This was a very serious dramatic production with very dignified, important, serious people who knew they had an important property. They never dreamed that it was ever going to be farcical or far out. It was certainly far out, in a sense. But they were trying to handle this whole thing as a Super-A event.

You know, there is a tradition in the theater that actors never appear—excepting for the audiences—in make-up. They're not to be seen going from the theater across the street in their make-up, or go home in their make-up. I don't know about today—things change—but I'm speaking of those days, those years, and years before that when we had traditions more prominently observed. Even the old superstitions were more talked about then. Now they're kind of gaggy but then they were very serious. Don't whistle in the dressingroom, that kind of thing. But the mark of an amateur was to be seen in your make-up, so I'm quite sure Mr. Karloff would have gone out of his way not to be seen. However, at a studio, anyone inside the gates is supposed to be part of the profession. Walking thru the studio streets in your make-up is not the same as if you're in a play in New York and you walk down to Sardi's.

Forry: Do you recall the first time you saw Mr. Karloff in his FRANKENSTEIN make-up? What was your reaction?

Mae: I saw the stages of development of it. I wasn't there when the make-up man Jack Pierce—a very happy memory—and Boris would start about 5 o'clock in the morning and work this thing out. They must have had many completed make-up jobs that they worked out together. When I say "together," it was mostly Jack Pierce's creation as a make-up artist but also Boris' completely dedicated cooperation & patience & willingness to try this & that & the other. Then when it was time for Mr. Whale to be on the set, they would march down with this new creature and say, "How about this?" Then they would take a test of it. They tried out many, many versions before they came on the final one.

I remember the final & last change of his make-up. Well, for instance, one of the last things was to add those metallic things on the forehead, at the temples. Those were an added thing that they thought of later on. I do believe it was Mr. Whale's idea. It was beginning to take form and they would say, "Try this, try that. Big bolts up here to hold the bone structures together, and in the neck."

Then the final change, "Now it's great, BUT—make him green!" A sort of ashen, grayish-green. It wasn't a Green Giant green. The picture was not going to be shot in color, that's the interesting part. Mr. Whale knew that this color, even tho it wasn't going to be shot with color film, would have its effect on everybody around Boris

and on Boris' own characterization. This green would have an effect. James Whale was a very sensitive man. He was a true genius artist thru & thru who understood the necessity & effect of the finest kind of music or color or smell or when to have tea. He was a joy & a pleasure to know. All of them were.

Forry: Do you recall if anything much was shot in the film that was never used and wound up on the cutting room floor, besides the famous scene of the little girl being tossed in the water? **Mae:** No, I don't. There may have been. Are there any stories extant about it? Nothing comes to mind about that. I was not that closely connected to the executive branches of it or even the inner creatives. They were all so intensely involved with each other. When your sound effects man & your cameraman were off in a corner, you just didn't disturb them. They were cresting. And if your director was over there talking about where he wanted the music to swell or die out, or what effect he wanted musically, you didn't discuss anything with them if they were in conference. You know, when fireworks are in the making, you don't just get in on all of it. You're just around it.

I had the flavor & feeling of it. And I had my own job of learning the lines of Elizabeth and getting to be an English lady, as much as possible. So I had my little jobs to do and my little personal things—wardrobe, being on time. Mind you, I was 21, so I had a little phone call now & then. Had little considerations, like, "Well, when I get thru with today's work I'll get out of this costume, and what will I wear for tonight's date?" I had that kind of thing going on. So I didn't concentrate that much, so that I can recall all those things.

Forry: Was there much rehearsal on your great scene where the monster comes thru the window and you scream & faint?

the maiden & the monster

Mae: Yes, the ordinary amount, because we had to have detail exactly right. The audience had to see him, thru the camera eye, approach the window, know that he was there. I must not. I'm there; why don't I see him? So we had to plot & direct why my attention was elsewhere, for suspense. Plotted & planned to make the audience frightened. Had to include my turning around and almost seeing him, and then either he hides a little bit or something else distracts me when he is in my line of vision. Why I didn't turn around—all of that had to be timed precisely.

So that when the moment comes that I turn around, he's already in the room & lurching toward me. His intent was not his stance but I, never having seen him before, took his stance to be menacing. Whether or not he was going to do me harm was never really established in my mind as I saw the picture or as we directed it. He was just in the room and—play it! So I



FLOWERS FOR FRANKENSTEIN

"The Daisy That Didn't Float" (above) was MARILYN HARRIS, who sank from sight after being mistaken for a bouquet and thrown into the lake. WE'D LOVE TO FIND MARILYN! With MAE & FJA is a flowery tow-head named Raquel (aka "Cherikee") who a few years from now will be old enough to appreciate having been fata'd with MAE and coupled with MARILYN.



played it.

I'm telling you that I didn't know whether they would be able to go on to Take Two, and I said so. I said, "Oh, this is pretty shocking!" So we talked between scenes. Boris said, "Now look. Here's what I'm going to do. My upstage little finger won't be seen by camera. When you turn around and you life your eyes, drop right to that hand and I'll wiggle my little finger. It won't be caught on the camera but you'll see it. And you know no monster is going to be wiggling his finger—it's gotta be me! Play your scene, go ahead, all you like. But if it bothers you too much just keep your eye on that little finger and that will bring you down to reality." And it did. It helped a great deal. It almost made me laugh. Almost!

But it was really quite frightening. If one is still frightened a little bit, you can imagine what it was 40 years ago.

Forry: And it wasn't until some years later that you finally saw the film?

Mae: It was about 2 or 3 years later. As I say, I was working constantly for the two studios. I overworked. I had to fulfill my commitments. The contracts were 40-week per year guarantees, you see, so if you didn't work the 40, you were paid. And they saw to it that you worked it. Most contracts of that nature, they couldn't possibly work you 40, so you knew that you were going to have some free time. But when I had a two-studio contract, I didn't have a day off. In fact, that following year I did three pictures between the two studios. And they all opened on Broadway in New York during the same week, because of the backlog of work that I had done. Then I just collapsed; I didn't work too hard and I was sick for about a year. Not really sick for a year but I was away for a year, recuperating and gathering my forces. Then I came back and started all over again and had a grand old career and kept going.

Forry: Were you surprised at the reaction to the picture?

Mae: I heard all about the ambulances lined up in front of the theater and I thought, "Oh my goodness, what have we done?" I thought we made a good, interesting story, but I didn't think it was going to do this. Nobody connected with the picture at the time could have foreseen the effect that it did have. We thought we had more of a dramatic story overall. We didn't realize we had created a monster. And what a lovable monster he turned out to be!

Forry: Thank you so much for talking with us.
Mae: Thank you for asking me, Mr. Ackerman. It's been a pleasure to reminisce.

(Tapescript transcribed by Beverly J. Presar. Fans wishing to express friendly wishes to MAE CLARKE—but not ask her for autographs, pictures, mementoes or letters—may write her c/o Forry Ackerman, 915 So. Sherbourne Dr., Los Angeles/CA 90035, and envelopes will be forwarded as an FM service.)



MAE Today & KARLOFF Then. Frankenstein Portrait by Basil Gogos. Photographic Portrait by FM Photographer Walter J. Daugherty. The Kind of Foto You Never Expect to See after 42 Years.



Our Heroine with Tristram Coffin as Rocketman in the serial KING OF THE ROCKET MEN, known in its feature version as LOST PLANET AIEMEN.

MYSTERY PHOTO NUMBER 66

WOULD YOU TAKE AN EYE-OWE-YOU FROM THIS MAN?

Is he the Cyclops from the Bert L. Gordon film of the same name with Lon Chaney Jr.? Is he the glont, Polyphemus, from the Kirk Douglas legend of ULYSSES?

Is he THE AMAZING COLOSSAL MAN?

Re-arrange the letters in this strange title—C LAST LYCANTHOPE IS AGAST—and if you're among the first to decipher it right you'll get your name in a future FMI!



ANSWER TO MYSTERY PHOTO No. 65

Last time the foto was from FRANKENSTEIN VS. DRACULA. Among those who got THE GREEN GHOST right (Kerloff's first talkie, THE UNHOLY NIGHT) were Cathy Burnett, Tim Lawrence, Howard Vondawynkie, Jeff Bolling, Russell Vate, Eddie Bowen, Jimmy Fannon, Willie Moppert, Mike Gallo, R. Schoenholtz, Kenny Todd, Bruce McConn, Rodney Ross & Rich "Spooky" Morgeno. Only Geo. Harrison got the actor right: John Miljon. Earliest entries on BEAST FROM HOLLOW MOUNTAIN were Robt. W. Slavin, Fred Adelman Jr. and Gene & Mike Kehoe.





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Q In the movie *RETURN OF THE VAMPIRE*, Bela Lugosi was killed by a wooden stake. But what I want to know is when the movie was made. Can you tell me this, please, as I really want to know — **BILL MARTIN**, West Palm Beach, Florida

Q The other day I saw the tail-end of an old flick starring Humphrey Bogart, who was brought back to life by a doctor, and needed people's blood in order to keep living. In the end he was shot. Could you tell me the title of this "vampire" picture? — **KERRY T. GIVENS**, Hamburg, Pa.

Q I bet a guy in my class about Glenn Strange. He says Glenn only played Frankenstein's monster once in *AB-DOT AND COSTELLO MEET FRANKENSTEIN*. I thought he played the monster more than once. Can you tell us who is right? — **MARK BROWN**, Newark, De.



BELA LUGOSI
Return of the Vampire

A The pic you saw was what seems to have been "Bogey's" only horror film, *THE RETURN OF DR. X*, a sequel to the Lionel Atwell "Dr." film of the same name. Bogey indeed did play a vampire-type role, which probably led someone to say, "Slay it again, Sam!"

Q Who played the teenage werewolf in the film, *I WAS A TEENAGE WEREWOLF*? — **SCOTT STICKLER**, York, Pennsylvania



MICHAEL LANDON
Teenage Werewolf

A The year it was made is 1943, and it was made by Universal. It featured Nina Foch and Frieda Inescort, too.

Q I've been reading your column for many of your nearly 100 issues, and I really want to ask you: What is it that makes you think you know everything? — **JAY KANE**, Brawltown, N.Y.

A I only wish I knew. It would probably take a mad scientist, or an hour, to explain.



STRANGE MONSTER
how many times did he play?

A You win. Glenn Strange also portrayed the Frankenstein monster in two much more serious versions, *HOUSE OF FRANKENSTEIN* and *HOUSE OF ORACULA*, made by Universal in 1944 and 1945, respectively.

Q I've seen the motion picture *KING KONG* about 20 times. But I've never seen the part where they bring him back to New York on the raft. Is there such a scene? — **PAUL JESSELL**, Bronx, N.Y.

A To the best of our knowledge, there is not.

EYE-LAND LOST ^{OF} SOULS

you see it now—another manimal

dr. moreau's menagerie

Lost for 41 years, *another* beastman from Evolution Island has been discovered, a creation of the revolutionary experiments of mad Dr. Moreau.

Dr. Moreau's biographer, the late H.G. Wells, in writing of "the strange creations of Moreau's art" said:

"The population of the island now numbered rather more than 60, not counting the smaller monstrosities which lived in the undergrowth and were without human form. Altogether he had made nearly 120; but many had died, and others—like the writhing Footless Thing of which he had told me—had come by violent ends.

"It would be impossible for me to describe these Beast People in detail. Most striking, perhaps, was the disproportion between the legs of these creatures and the length of their bodies.

"The next most obvious deformity was in their faces, almost all of which were prognathous, mal-formed about the ears, with large and protuberant noses, very furry or very bristly hair, and often strangely-colored or strangely-placed eyes.

"Beyond these general characters their heads had little in common; each preserved the quality of its particular species: the human mark distorted but did not hide the leopard, the ox or the sow or other animal or animals from which the creature had been molded.

"The two most formidable Animal Men were

the Leopard-man and a creature made of hyena & swine."

Note that, on the Island of Dr. Moreau, some of the manimals are combinations.

the double horror

In issues 98 & 99 we showed you a profile & front view of the pigman, a sight unseen in still form for 4 decades.

And we have uncovered even more of these amazing, incredible, never-before-seen stills of the monster men. The end is not yet. When you turn the page in a moment, you'll see the best of the lot, the beast of the lot, the really mindblowing make-up job which is a combination of—what? Half leopard, half grizzly bear? That's about the way this manimal strikes us. (Or *would* strike us, no doubt, if we got too close! Be prepared to jump when you turn the page.)

The "leobear" (or "bearpard?") you are about to see is about as great as they come, make-up wise, but there are still more fabulous manimals to be seen in 101 & 102, so stick around thru the next 100 issues!

And now, as a reward for your patience (or did you peek already?)—turn the page and come face to face (?) with one of the most uncommon-place creatures you will ever encounter!

The evolutionary monstrosity from THE ISLAND OF LOST SOULS...

—Continued

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on his last, his lone adventure. Bon voyage, Bob!

...And within the next 24 hours we were doubly shocked & saddened when MERIAN C. COOPER left us also. The General. Co-director & co-producer of KONG. General Cooper was working on a book about KONG at the time of his demise, at the age of 78.

Merian Cooper's funeral will be held tomorrow (as I write on 22 April) and I plan to attend. Unfortunately there will be no time, for the 100th issue, to report on the services nor is there time or space for a proper tribute to both men. Both

tributes will appear in a later issue of FM.

I first phoned Ray Bradbury, a long-time admirer & personal friend of Cooper, and then got Ray Harryhausen in London. Cooper, of course, was one of the great inspirators of Harryhausen's career. Both Bradbury & Harryhausen were genuinely sorrowed to learn of the passing of both Mr. Cooper & Bob Armstrong.

May your greatest adventures still lie ahead of you, gentlemen, with Willis O'Brien & Bruce Cabot & Frank Reicher and those others of Kong's island who have gone before you.

—Ferry Ackerman

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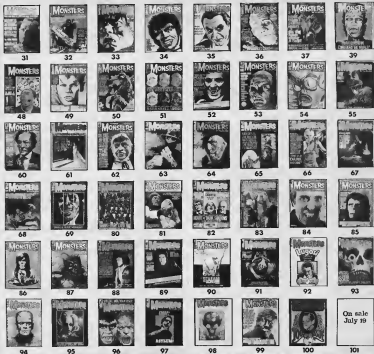
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"GLOP MAN" TAKES 2nd PLACE



"THE GLOP-MAN" is a home-made 8mm film made by T. GARY DEGLER, of Indianapolis, Ind. The flick starred T. Gary's friend, MIKE ERICSON (above and left), as GLOP-MAN, though the makeup was designed by T. GARY DEGLER, so he wins the 2nd-place grand prize—a seven issue subscription to **FAMOUS MONSTERS** and ten dollars. Grand Prize winner's given a special article, elsewhere.

MUMMY PIX WINS 3rd PLACE



"What a fantastic resemblance to Lon Chaney Jr!" was our first impression of LEN HARDOT's masterful and subtle makeup job. Len is a high school sophomore from Midlothian, Illinois, and wins a free 7-issue sub to FM for his efforts.

And with this, the grand FM Tonniversary issue Monster Makeup Contest has drawn to a close. We'll have another such competition, soon. But until then, please stop flooding our office post-coffins with photo entries...the Editor wants some sleep!

FANG CLUBS INFO

THE CANADIAN PETER CUSHING FAN CLUB, Murry Grant, President, 94 Dixon Avenue, Toronto, Ontario, M4L 1N7 (this last must be on the envelope).

THE ROBERT QUARRY INTERNATIONAL CLUB, Carole Billings, President, 5928 Painters Street, New Orleans, La. 70122.

THE AMERICAN PETER CUSHING FAN CLUB, Debbie Bennett, President, 153 Plymouth Blvd., Smithtown, New York 11787.

THE STAR TREK WELCOMING COMMITTEE, & S.T.A.R. (dedicated to reviving the STAR TREK TV show), 128 W. Kansas Ave., Columbus, Ohio 43214.

NOTE: Be sure to send a stamped, self-addressed envelope to any organization you wish a reply from.

GORYSPONDENTS GOSSIP by Walter Windchill

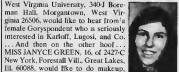
WHEW! Bet some of you thought that Makeup Contest would never end! Well, it's over, and we're now running (relatively) normal photos of our rabid readership in the Goryspondents col'm. If you care to pounce onto our poisonous pen-pal list, send your name and address and a brief description of your uncontrollable interests to: GORYSPONDENT, GRAVEYARD EXAMINER; Warren Publishing Co., 145 E. 32nd Street, New York, New York 10016.



Are you a GODZILLA freak? Well, DAVE STALL, R#1, Orfordville, Wisconsin 53576, says he is, and that he goes nuts over every Toho mutant... SCOTT ALTORFOR, 2923 W. Vassar Ct., Peoria, Ill. 61614, is looking for anyone who has old movie monster masks made by Don Post Studios... E. LIVINGSTON DAVID GAMBLE, 18, a student at West Virginia University, 340-J Boreman Hall, Morgantown, West Virginia 26506, would like to hear from a female Goryspondent who is seriously interested in Karloff, Lugosi, and Co. ... And then on the other hoof... MISS JANYCE GREEN, 16, of 2427-C New York, Forestall Vill., Great Lakes, Ill. 60068, would like to do makeup, set-designing, and special effects for ANDREA GOMEZ



monster flis, but most especially would like to be an author of monster novels (she's already written two for her own amusement), and a contributor to FM, someday... And infamously infinite eight-years-old is PAUL STANO, of 4651 Hayes, Wayne, Mich. 48184. Paul's main interests are Magic Puppets and Secret Codes... Anyone interested in forming an Occult Work-



shop (sounds like someplace where goblin ashtrays are carved on dragons-tail lathes) where "serious study" of the Occult Arts goes on (and on), should write to DAN UMME, 5406 Lisette Ave., St. Louis, Mo. 63109... WILLIAM (BILLY) TRONOLONE, 1006 Arnold Ave., Raritan, N.J., would like to hear from "anyone who is interested in horror (blood and gore), hor-



ror magazines, horror films, models, and any monster at all"... TOM RYDER, 15, of 107 Chestnut Oval, Orangeburg, N.Y. 10962, would like to write to someone his own age seriously interested in Lon Chaney SR. and Ray Bradbury. He's also interested in acting and the theater, and cre-



ates his own monster movie makeup

... "I will always be a fan of DARK SHADOWS," proclaims MIKE HOYLMAN, 15, R.R. #8, Box 86, Chillicothe, Ohio 45601. He's also a Lee and Cushing fan... Whatever in heck "White Witchcraft" is (the opposite of Spectral Skepticism, I suppose), well that is the witchcraft MARDJIRIO, 15, of 917 Central Ave., Ardley, Pa. 19038, practices. She's also



totally in love with Hammer Vampire flicks, Cushing, Lee, and David Peel. Nevertheless, she'd like to hear from a boy "15 or over" (who one would suppose, isn't fearful of being turned to a green-and-yellow toad)... "I am 20, and I like Boris Karloff and Bela Lugosi. I'll answer all letters," says LYDIA VOJTA, of 11 Cedar Place, Floral Park, N.Y. 11001...

MONSTER WINNERS!

In FM #96 we announced a Monster Poll being taken by Bart Busterna of Brooklyn, New York. Here are Bart's tabulations...

800 votes revealed:

The All-Time Greatest Horror Star is BORIS KARLOFF, 179 votes, with Lon Chaney Sr. and Vincent Price 2nd and 3rd, respectively.

The Best 2nd-Bloodana is DWIGHT FRYE (Tor Johnson ran a close 2nd). Dwight received 209 votes.

Worst Horror Star is ROBERT QUARRY with 185 votes (but Whit Bissell, Utsui, John Agar and Anton Dillerin all came close).

That, monster fans, is Democracy inaction! (RAY!)

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FANG MAIL (Continued from page 4)

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GERALD GERGELY

OVER THE PAINBOW

I took my two younger brothers and two younger cousins to view DOCTOR PHIBES RISES AGAIN! I found the plot very stupid, although the gadgetry I found very clever, and Vincent Price wonderfully malevolent.

The ending stirred up a bit of controversy. Most people think Robert Quarry's death was due to premature old age. I say it was Phibes' singing the first bars of "Over the Rainbow."

Well, after that gruesome dish, I needed something to settle my stomach. However the management of the theatre didn't have any Bromo Seltzer, so I brought the second feature would quiet the rumbles. It was BLACULA. Besides, I prefer to be bitten in the neck than to have to suffer from one of Phibes' atrocities. As to BLACULA, I have but one thing to say "When's the next sequel?"

COLLEEN HAYDEN
New York, N.Y.

+ BLACULA LIVES! Coming soon. Next time, better stoke up with Brain D'Seltzer.

WANTED! More Readers Like



KEITH CARR

RX FOR SICK FILMS

I had the pleasure of watching the raising of the dead in NECROMANCY. I also saw the gruesome feary tales in ASYLUM (which is almost like THE HOUSE THAT DRIPPED

BLOOD, and TALES FROM THE CRYPT, but I like it) THE NIGHT STALKER, too—an excellent vampire film.

I hope the horror filmmakers do not make too many R or X-rated horror films. They're destroying the horror industry with sex.

BRIAN HAYER
Edmonton, Alberta

WANTED! More Readers Like



LARRY LOUGH

THE MONSTER FACTORY?

I am writing to share with your readers a fortunate experience I had.

My dad's friend, Richard Williams, is now making an animated cartoon titled NAS-IRUDIN, and he dubs Vincent Price's voice. He contacted Mr. Price, and got him to do the voice of the villain for the film. He then called my dad from London, and asked him to go there to write the script for Vincent. I, hearing about this, got excited and had my dad bring several FM's with him, which Mr. Price kindly autographed AND also wrote

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(Constant Readers)



JOE ARTLEY

A LETTER FROM THE PUBLISHER

When FAMOUS MONSTERS OF FILM-LAND Magazine began 15 years ago, it was intended to be a pictorial history of past and present monster & horror films. Over the past 120 issues we have evolved into much more than that.

Through the editorship of Forrest J Ackerman (known affectionately to his thousands of fans as Forry, &c., FJA, The Walt Disney of Monsterdom, The Ackermanmonster—and to his publisher as EFFJAY THE TERRIBLE) FAMOUS MONSTERS has become almost as famous as the film monsters it chronicles each month.

With this, our 105th issue, I look back on an incredibly exciting period in my personal and business life. How well I remember those early days when many of our readers had to practically smuggle FM into their homes

because their parents considered monsters "unhealthy reading matter." I remember the letter received from a 6th Grade school teacher advising that he had confiscated a copy of FM from one of his students, and telling me what a horrible thing I was doing by "peddling this trash" to young people. This teacher was particularly angry because we had dared to suggest in print that life could be created and sustained by transplantation of vital organs, i.e. the work of Dr. Frankenstein. Such things were sacrilegious back in 1958.

As the publisher of FM I had to constantly and vigorously defend our right to exist. It was quite a battle, and it lasted for almost five years. Then, the toy industry in America discovered that young readers loved FM because they were fascinated & en-

tertained by monsters—and not scared by them!

In 1964-65 over 15 million monsters holding kits and toys were sold. The youngsters who bought the Frankenstein monsters, Werewolves, Draculas, Mummies & Creatures did not wake up with mass nightmares, and their parents reluctantly concluded that FAMOUS MONSTERS—the magazine that started the whole thing—was not too bad after all.

Yes, we've had our share of angry letters from readers. Of course I don't complain much about my treatment at the hands of FM fans. They take me to task every week or so, but have always been very kind, not attributing my faults to bad publishing decisions. They have always attributed them to a lack of mental capacity.

Some thoughts and

statistics on our 105 issues: if you had a thin dime for every monster photo we've published you could fly round trip, First Class, to Transylvania, from any spot in the United States all the copies of all issues printed weigh as much as 2,500 football teams put together; if all the pages of all the printed copies of all the 105 issues of FAMOUS MONSTERS were laid end to end—they would circle the earth 18 times!

What's in store for our next 100 issues? Just this: we invite you to celebrate FM #200 with us, in June of 1984. That's exactly when it will happen. Only it won't be BB (Big Brother) watching you; it'll be FM—the First Monster Fan Magazine in the Universe, and THE BEST.

We plan on keeping it that way for the next 1,000 issues. I hope you'll stay with us.

James Warren
Publisher
JAMES WARREN



© James Warren
1981

Lon Chaney Sr.
The Golem
Vincent Price
The Ymir
Christopher Lee

Quasimodo

Boris Karloff

Dracula

John Carradine

Maria Ouspenskaya

Godzilla

George Pal

Bela Lugosi

Dwight Frye

Nosferatu

Fritz Lang

Rotwang

Lon Chaney Jr.

Claude Rains

White Zombie

Peter Cushing

Tor Johnson

Peter Lorre

Superman

Herbert Lom

Tarzan

Barbara Steele

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Jack Pierce

King Kong

Conrad Veidt

Dr. Cyclops

Colin Clive

Imhotep

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Robert Bloch

Fay Wray

Metaluna Mutant

H.G. Wells

Ygor

Edward Van Sloan

Dr. Caligari

Florence Marly

Oliver Reed

The Thing

Rondo Hatton

Raymond Massey

Elsa Lanchester

Sir Cedric Hardwicke

Max Steiner

Twilight Zone

Jimmy Sangster

Ralph Richardson

Ray Harryhausen

Schlock

Dr. Caligari

Marcel Delgado

The Wolf Man

Metropolis

Curtis Harrington

Westmore Bros.

Frank Reicher

Dr. Phibes

Willis O'Brien

Kenneth Strickfaden

Johnny Weissmuller

Karl Freund

Ingrid Pitt

Buster Crabbe

Noble Johnson

Robert Quarry

Capt. Marvel

Sir Donald Wolfitt

Barry Atwater

Eiji Tsuburaya

Curt Siodmak

Blacula

Court Yorga

Warner Oland

Michael Rennie



Mighty Joe Young

Jack Pierce

Jules Verne

Tod Browning

Ray Bradbury

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Edgar Allan Poe

Carroll Borland

Albert Dekker

Glenn Strange

James Whale

Basil Rathbone

The Phantom of the Opera

The Creature from the Black Lagoon

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